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DETAILS INSIDE PAGE 14

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Jeff Fulkerson's
Candelaria
Turquoise and
Sterling Cross
PAGE 20

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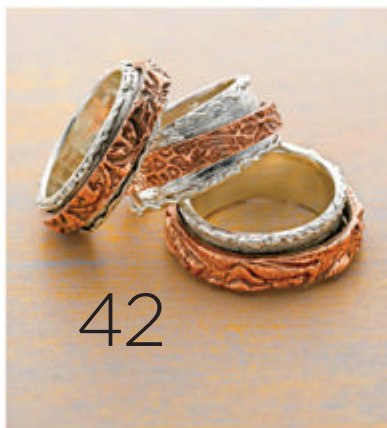
LAPIDARY JOURNAL[®] JEWELRY ARTIST



ABOUT OUR COVER:

Jeff Fulkerson's Candelaria Turquoise and Sterling Cross, page 20; insets: Exclusive Metal Stamping Kit, page 15; Laurel Nathanson's Tasseled Collar, page 26

PHOTOS: JIM LAWSON



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As Seen in Cool Tools & Hip Tips



WHAT'S BETTER THAN finding out about the latest tools on the market or discovering a new trick for an old standard? Getting those tools in your own two hands, of course. That's exactly what prompted us to launch our "As Seen In" program, an extension of Helen Driggs's popular column, Cool Tools & Hip Tips, in which we offer not only information about tools but tools as well.

All year long, Helen looks for interesting new jewelry-making tools and new ways to use the classics, then

shares what she's figured out on her "test drives" in every issue. Laced with humor, instruction, sketches, and photos, Helen's thoughtful and entertaining descriptions of what you can do with tools make you just itch to try them, so now we're very pleased to bring your hands that much closer to the tools themselves.

In this issue, Helen reports on today's happy influx of new stamping tools and supplies — definitely more hip than the ones around when she was a metals newbie. She provides clear but still amusing basic how-to and follows up with interesting tidbits about some of those delectable new products. Once she'd taken care of her column, she also set about helping us select tools, books, and more for our latest Metal Stamping Collection to help you learn or improve your existing skills at this low-tech, high-impact technique.

"When I started metalwork," Helen recounts, "there were limited choices in stamps: traditional Native American symbols, dots, dashes, or geometric shapes. Type was in an even sadder state: old school 1/8" uppercase block letters used by machinists for labeling. Can somebody say big and ugly? . . . Thankfully, several tool manufacturers have recently returned to metal stamps with renewed interest. Now, there are pleasing designs, nice fonts in upper and lower case, useful tools specific to stamping, and novel new design ideas flying around. We've even got new alloys out there specifically for stamping."

With all kinds of new tools and supplies coming onto the market now, new materials being worked into jewelry, and experimental artists like Helen eager to try them out and share her results with all of us, you can expect something to make your tool-loving heart beat a little faster with every issue of *Lapidary Journal Jewelry Artist* and its companion "As Seen in Cool Tools & Hip Tips" special collection. You can find Cool Tools & Hip Tips: Metal Stamping on page 14, and the hot, new Metal Stamping Collection along with all of our available products at www.shop.jewelrymakingdaily.com.

What a great time to be making jewelry!

Merle White
Merle.White@fwcommunity.com

LAPIDARY JOURNAL JEWELRY ARTIST

EDITORIAL

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Bangle, Courtesy of BELLARMI Earrings YVEL

NEXT TIME:



Jeff Fulkerson's Candelaria Turquoise and Sterling Cross, COVER

Riff on a design feature of this piece such as color, texture, form, value, line, space, repetition, balance, contrast, unity, or variety for your sketch.



Sketch a setting for this Candelaria turquoise cabochon, page 18.

DEADLINES: APRIL 30, 2015

Email digital scans at 300 DPI or send photocopies of no more than three sketches per challenge, indicating the design factor that is your starting point. Sketches will not be returned.

WRITE TO US ANYTIME:

What do you think about what you've seen and read in *Lapidary Journal Jewelry Artist*?

SEND SKETCHES & LETTERS

for possible print or online publication to: K.Rosenbusch@interweave.com; or Lapidary Journal Jewelry Artist, 88 Glocker Way, #299, Pottstown, PA 19465.

Include your name, city, and state, and indicate "Your Turn" on the subject line or envelope.

› DESIGN CHALLENGES



YOUR COVER RIFFS:

Designs based on Noël Yovovich's Wedding Ring, December, 2014.

Shevvy Baker
Louisville, Kentucky



YOUR SETTINGS:

Designs based on Reunion Oval ruby, cut by Jim Perkins, December, 2014.



Leecy Madison
Canton, Georgia



Judit Piukovics
Madeira, Portugal

Margit Morawietz
San Antonio, Texas

› LETTERS

Re: "Azurite Malachite Pendant," August, 2014

I love partial bezels and prong settings like the Azurite Malachite pendant by Lexi Erickson in the August 2014 issue. But when you have one or two bezel (one with a stone and one partial bezel holding something else) and prongs, is it better to solder each thing down, one at a time, or all at once? What if they are different thicknesses? What about the wire prongs?

Michelle Cobb
DENVER, COLORADO

Lexi Erickson responds: You have to consider so many things — metal thickness and possibly melting the thin wire prongs, plus your soldering surface. I use a regular thick kiln brick. When I go to solder everything, I do it all at once. But there is a method of doing this. Don't cut huge pieces of solder. I roll all my solder through the mill (or you can hammer it flat). Being thinner helps it heat up faster and melt faster. Also, use more small pieces, about 1mm, rather than fewer large (3mm) pieces. Watch your flame closely and always keep it on the back plate. The back plate is probably the thickest metal and will heat up slowly. The heat of the metal actually melts the solder, not the flame from the torch. If you have placed the solder correctly, you can concentrate your flame on the back plate. Every now and then, run the flame in a circular motion around the closed bezel for the stone. The trick is to watch the wires carefully for melting, pull back quickly if you see them turn red, and never let your flame stay in one place. The solder will flow around the wires first; then concentrate on the regular bezel and finally the partial bezel. I use a very soft flame and usually medium solder. I also flux the entire piece, not just the joints.





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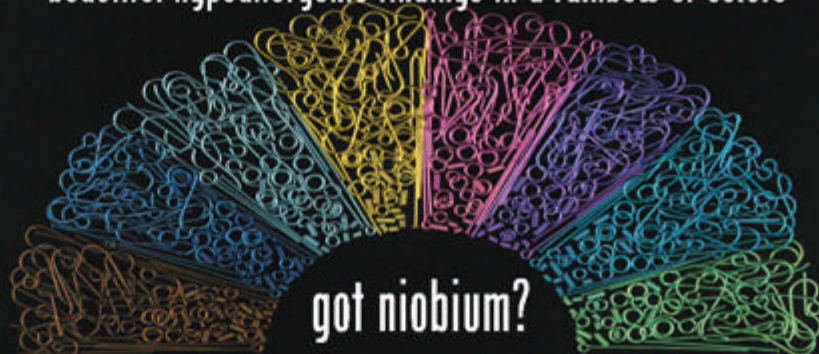
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THEIR TURN

a gallery of this issue's contributors



PHOTO: COURTESY
ETIENNE PERRET

ETIENNE PERRET'S Cindy Engagement Ring

18K white gold, black ceramic bands, purple colored diamond

Trends
Page 36



PHIL RENATO'S Anticlast Bracelet

Photopolymer plastic

"What's the Best Class You've Ever Taken?"
Page 54

PHOTO: PHIL RENATO



PHOTO: BARBARA BRIGGS

BARBARA BRIGGS'S Relic Pendant

Silver, brass, epoxy resin clay, bronze metal clay, faceted pearl

"Resin Sea Flower Pin-Pendant" Page 30



PHOTO: PHILIP COHEN

HARRIETE ESTEL BERMAN'S Sun Grown Bracelets

Recycled tin cans, wood, handmade paper

"What's the Best Class You've Ever Taken?"
Page 54

HELEN DRIGG'S Pescado Brooch

Recycled steel, recycled silk and cotton, vintage brass button, copper, brass

Cool Tools & Hip Tips
Page 14



PHOTO: JIM LAWSON



PHOTO: COURTESY ARLENE MORNICK

ARLENE MORNICK'S Shadowbox Series Pendant

Fine silver metal clay, dichroic glass

"Metal Clay Double Spinner Ring"
Page 42

"Moving Metal Clay Ring"
Page 48

? WANT TO CONTRIBUTE?

Share your expertise with other readers in a project, demo, or article and you'll be invited to show an example of your work here. Contributors' guidelines can be requested by emailing MWhite@Interweave.com, subject line: LJJA Guidelines.

EMIKO OYE'S Portrait Neckpiece

Repurposed LEGO®, recycled laminate, steel wire, sterling silver

"What's the Best Class
You've Ever Taken?"
Page 54



PHOTO: COURTESY EMIKO OYE



PHOTO: COURTESY JEFF FULKERSON

JEFF FULKERSON'S Inlaid Belt Buckle

Sterling silver, turquoise, lapis, malachite, fossilized ivory, dinosaur bone, sugilite, coral

"Candelaria Turquoise and Sterling Cross"
Page 20

By Cathleen McCarthy



ILLUSTRATION: STEPHAN PARK

Facebook Insights: Boost Your Following

use Facebook updates to gain an edge

If you have a Facebook page for your jewelry business, you've probably noticed big changes in the past year. Facebook seems to change constantly and this is not always a good thing — at least right away — but the latest facelift of Facebook Pages created some useful tools.

After experimenting madly, I've narrowed down a few you should know about. I really like the way the Facebook page for The Jewelry Loupe looks and performs now. It's much easier to analyze how people are engaging with your page and, especially,

to create mini slideshows in a post. For a topic as visual as jewelry, those are a perfect way to draw people in.

How to create a photo collage.

Click on the status window and three icons pop up — a tag that lets you add a location to a post, a camera, and a smiley face to show how you're feeling! (I ignore that last one.) Click on the camera icon, and a window pops up allowing you to select an image from your computer. You can also just drag and drop images to the status bar.

Once you have a row of thumbnails, you can drag and drop to change the order before you post. Remember the first photo in the row will appear as the largest image, taking up about $\frac{2}{3}$ of the space. If it's vertical, three smaller thumbnails will stack up along the side. If it's horizontal, they'll run along the bottom.

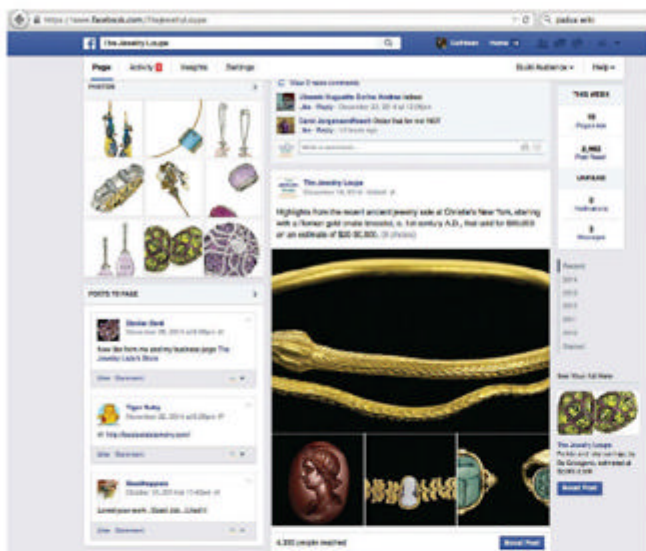
Your followers can then click on any of the thumbnails for a full-size view with caption and tags. Once you post the images, you can open each one and add a description and location and tag people in the photo. You can also edit descriptions at any time after you post. What you can't do is delete an image. Once you post, the thumbnail collage is in place unless you delete the whole thing.

I advise captioning each image. The post itself will quickly become buried, but people will continue to access the images by clicking through the photo gallery at the top of your page. What you wrote in the original post will vanish, in other words, but the captions will remain. People often click through photos when they discover my Facebook page. I know because I'll get likes and comments on photos posted months, even years, earlier.

Be careful which image you post first in a collage because it will expand to fit the space. If you don't use a large enough image, it looks blurry. I find 500-700 pixels works well. Oddly, Facebook's recommended image size is larger for mobile devices — 560 pixels wide. (Those click-through collages look amazing on an iPad.)

Getting Insights. Another way to get an idea of how well you're doing is to check the stats Facebook provides. Facebook Page Insights are like Google Analytics, complete with colorful graphics — infinitely helpful for us visual learners.

You can either wait for the email



Create an image collage and check your business stats with the latest Facebook features.

summary Facebook sends weekly or click on the Insights tab at the top of your Facebook page. It's amazing how much information you can get there. Click on "Overview," and you'll see a series of bar and line graphs charting your progress over the past week.

You get stats for one week at a time on Insights, sometimes comparing this week to last week. Unlike with Google Analytics, you can't put in your own dates in order to examine stats for the past month, or six months or year.

If there were a line graph charting my last six months, it would be a noticeably uphill climb. My Facebook traffic plateaued until I began posting a few times a week, usually photo collages linked to something newsworthy, tagging appropriately. Everything I post on my Facebook page now is related to my subject matter, jewelry, but only about one in five is self-promotional — a link to my website, a story I wrote, a webinar I'm holding.

Tracking the competition.

Insights will show you bar graphs for your five most recent posts and how you're comparing to "your competition" on Facebook. Under "Pages to

Watch," you can choose a half dozen or so fellow jewelry artists and Facebook will show you how many new page likes, posts, and "engagements" *their* Facebook pages merited that week.

This is great if you have a competitive spirit, otherwise it may feel a little creepy — just as charting your page "likes" can make you feel popular one week, a loser the next. By the way, Facebook will notify you when someone has marked you as a "page to watch." Again: motivating, creepy? You decide.

Under "People," Facebook now reveals specific demographics about your "fans" (people who "liked" your page). As I write this, The Jewelry Loupe's fans are 70% women, primarily from the U.S. — no surprise. More interestingly, second runner-ups are India, Pakistan, and Myanmar — followed by the UK and Canada. Right now, my number one city on Facebook isn't even in the U.S. It's Mumbai. New York City, by far my main source of blog traffic, is number two on Facebook.

When I look at Insights a year from now, I'll likely get a very different breakdown. The important thing to note is that Facebook is its own animal. Building my following there has defi-

nately impacted traffic to my website — Facebook is a major referral source for my blog and there's been a surge of Indian readership — but people engage with my Facebook page on its own merits.

A Facebook page is most effective as a micro-blog, as are Instagram, Pinterest, and Twitter. It's important to understand this when you're building any social media presence.

CATHLEEN MCCARTHY is a freelance writer whose stories appear in *Town & Country*, *Art & Antiques*, and her own site, TheJewelryLoupe.com.

learn more about improving your business with Cathleen McCarthy

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COOL TOOLS & HIP TIPS

BY HELEN I. DRIGGS | PRODUCT PHOTOS: JIM LAWSON

The latest tools for the hottest technique

Metal Stamping

WHEN I STARTED METALWORK, there were limited choices as far as design in metal stamps: you had traditional Native American symbols, dots, dashes, or geometric shapes. Type was in an even sadder state, as the only available text stamps were old school 1/8" upper case block letters used by machinists for labeling. Can somebody say big and ugly? Given this exciting range of possibilities, my inner, typography-loving graphic designer rolled over and went to sleep, and I abandoned metal stamping for quite some time.

Thankfully, several tool manufacturers have recently returned to metal stamps with renewed interest, with some super-nice typefaces and really well-made tools coming to the market. As a result, many makers (including me) have responded enthusiastically — making metal stamping a hot, hot trend. Now, there are pleasing designs, nice fonts in upper and lower case, useful tools specific to stamping, and novel new design ideas flying around. We've even got new alloys out there specifically for stamping. What hasn't changed? Good techniques for using metal stamps, so maybe it's a good time for some review.

Metal Stamping: Best Practices

Stamping is a great way to get a lot of bang for the buck. It's easy for creating all-over patterns — think poor-man's rolling mill — or when using text. There is no easier way to personalize a plain piece of jewelry you've made, get a message out, or really say something with your work. There are overriding best practices that will pay off in the long run, and many of these tips apply to several metals techniques, so they'll probably sound somewhat familiar.

1. I cannot overstress the importance of test driving any stamp on scrap metal before committing to your "real" piece. Just do it. It's easy to get caught up in the moment, but truly, it's worth the extra time to make a test piece first. If your design is complex, make a same size tracing paper plan *before you stamp*.

2. Stamp on a smooth steel block, not wood or other surfaces. Stamping will deform the metal, so back it up with a good piece of steel before you strike. And please, strike the stamp just once — like you mean it.

HAVE A TOOL, MODIFICATION, OR BENCH TRICK TO SHARE?

✉ Email us at Helen.Driggs@fwcommunity.com, subject line "Cool Tools." Please include your complete contact information with all submissions.

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3. Here's a good one, and I can hear everybody who has been there rolling their eyeballs now: verify the direction of the stamp before you strike it. You must admit, it's hard to read those unintentional upside down letters.

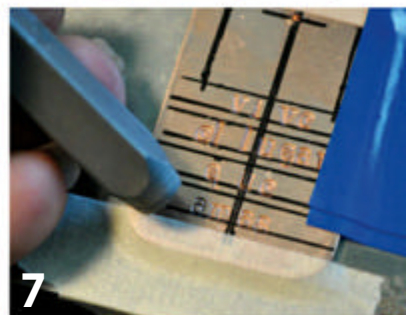
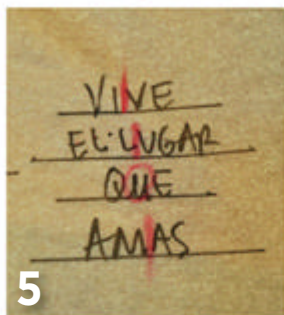
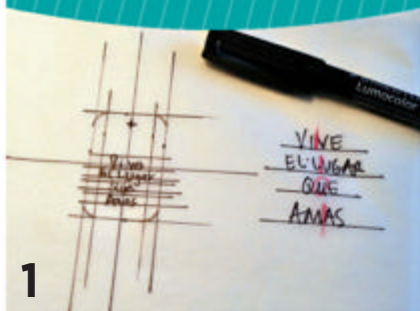
4. Hold the stamp vertical and steady. And use a ball peen, large chasing hammer, or best of all, a brass hammer to strike those stamps. Brass will prevent the steel from "mushrooming" and eventually ruining metal stamps or other steel tools, for that matter.

5. Well-annealed, clean, smooth, and dry metal is a must. Sand out all scratches or spots before you lay out your design, and tape the metal to the block to prevent movement, so you can focus on positioning the stamps for your design instead of holding the metal still. One or two blood blisters on your fingertips will help you remember this tip, I promise.

How to Stamp Straight

Plan your design and work slowly, and stamping straight and clearly is a piece of cake. Electrical tape will aid you when positioning baselines for most

COOL TOOLS & HIP TIPS



letter stamps. And here's my method for centering lettering, straight out of art school typography class:

What you need:

- Metal to be stamped
- Fine line Sharpie
- Ruler
- L-Square
- Steel bench block
- Electrical tape
- Painter's tape
- Hammer to strike stamp
- Metal stamps
- Paper and pencil

Photo 1 Plan the text layout. Letter on paper as close to the actual letterforms' size as you can, and then trace the perimeter of the metal you intend to stamp over your lettering. This will save you a lot of heartache in the case of too-long words or phrases, because you will know if what you plan to stamp on that particular piece of metal will actually fit.

Photo 2 Use the L-square to align the metal with the edge of a machined steel block. Tape it down with drafting or painter's tape. Draw the vertical center line and then position a centered, intersecting line at 90 degrees to it.

Photo 3 Measure the depth of the lettering on the stamp. Divide that measurement in half and draw a horizontal line at that measure, positioned below the centerline. For example, using a 6mm letter stamp, you would draw a second line 3mm below the centerline. For multi-line stampings, I generally use a $\frac{1}{16}$ " gap between lines of text.

Photo 4 Lay a strip of electrical tape exactly along the line you drew. The tape will create a tiny "curb" to park the base of the letter on the stamp against. Since all of the letters in a typeface are almost the

same size, the tape will ensure aligned lettering.

Photo 5 Count the characters in your word (or words). Spaces count as one letter. In this example, the longest line is 8 characters. Divide the total character count in half (in this example, 4 and 4) to figure out which character gets stamped on the centerline. I make red marks in the center of each line of text, and I always work from the center out, using my sketch to guide me. Cross off characters as you stamp them to avoid typographic errors.

Photo 6 Choose the center letter. For this example, the center falls between two evenly divided groups of letters, so I worked just right of the center line, with the letter V. Slide the stamp baseline down to meet the edge of the electrical tape. Take a peek to make sure the stamp is vertical, oriented correctly, and positioned against the tape. Strike once with the hammer.

Photo 7 Continue stamping using this method. I finish all of the letters on the right side of the centerline, and then stamp all of the letters on the left side working out from the center. Characters that descend below the baseline (in lowercase fonts) have to be positioned by eye, because the tape will prevent a good impression, so take care. However, the quirkiness of slightly askew hand stamped phrases is part of their charm . . .

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There is no easier way to personalize a plain piece of jewelry you've made, get a message out, or really say something with your work.

New stamp fonts and stamp-friendly alloys

ImpressArt is spearheading the introduction of new and interesting alphabet and design stamping sets in innovative, transparent packaging that's easy to store and use. I adore their new **Lollipop** font, as well as **Jeanie** and **Juniper**. There's nothing like a sassy letterform to give a simple stamped tag or shape some personality. And they've made it very easy to create nearly instant jewelry with their stamping-specific metal, Alkeme — a cadmium- and lead-free tin alloy, and part of the Soft-Strike line. They have also recently expanded their lead- and nickel-free pewter stamping shapes and blanks as well, with 9 new shapes. I love, love, love these fonts, the sturdy and well-machined stamps, and the shapes of their blanks. Try them!

> [more at ImpressArt.com](http://moreatimpressart.com)



Stamps and tools for fine metals

True confession: my earliest metal stamping Doh! moment was when I tried to hallmark the inside of my first soldered sterling half-round ring band way back in art school. Note to self: stamping a convex surface against flat steel will deform a ring band and flatten it. And to suffer doubly, that straight stamp shank will never clearly mark the inside of the ring band because it won't sit perpendicular to the metal surface because the upper part of the band prevents it from doing so.

Here's the infamous learning benefit from my long-ago mistake: get yourself a **brass inside ring band hallmarking block** and a **curved-shank hallmark stamp**. To use this handy duo, simply position the ring band in a same-size bay of the brass block, then insert the stamp (curve aiming in) into the band, position the remaining shank vertical, and give it a whack.

> [more at stuller.com](http://moreatstuller.com)

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their turn » **PAGE 8**

coming next time >> New Tools for 2015

HELEN DRIGGS is Senior Editor for *Lapidary Journal Jewelry Artist* and an experienced metalsmith and teacher. Follow her blog: materialsmithing.wordpress.com; Instagram feed: [hdriggs_fabricationista](https://www.instagram.com/hdriggs_fabricationista); and Twitter feed: [@fabricationista](https://twitter.com/fabricationista) for more jewelry-related fun.

By Sharon Elaine Thompson



Candelaria Turquoise

A rare and spectacular find from the mines of Nevada

NEVADA'S CANDELARIA TURQUOISE

was discovered as a by-product in a gold and silver mine by the same name. It has never been plentiful, but those who prize it treasure its bright blue color. However, Candelaria turquoise may also be quite green in color. (In fact, the mine also produces yellow-green variscite, a gem material often found in conjunction with turquoise.)

What sets most Candelaria apart, however, is the beauty and delicacy of the spider web pattern in finer qualities. Some older material is notable for a reddish veining. Shopping for a stone is a matter of finding the pattern, color, and size that is right for you.

While it's tempting to set turquoise in silver, turquoise also shows very well in gold. Stones with a red spider web pattern would also be complemented by copper. Accent a center stone of Candelaria with side stones of plain blue turquoise to show off a fine spider web pattern. Or use the spider web pattern as the jumping off point for your metal work.

Accent a center stone of Candelaria with side stones of plain blue turquoise to show off a fine spider web pattern.

How much does it cost? From \$4 to \$20/carat for cabs, which are usually cut freeform to make the most of the rare material.

How hard is it to find? According to most reports, Candelaria turquoise has never been plentiful so there is not much on the market. Most will probably already be cut and backed.

What kind of jewelry can I put this in? The presence of matrix in a spider web pattern can make the stones more fragile. Backing will help stabilize these stones. However, it's still best to put the stones into jewelry that will be less subject to rough wear, such as neckpieces, brooches and earrings. Bracelets and rings are a little riskier, but careful wear and bezel protection can reduce that risk.

How easy is it to set? Easy. Backed stones have an even depth and flat back.



PHOTO: JAMES SAUNDERS

What are best settings for this stone? Bezels are best to provide protection, but bezels also conceal the backing.

Artisan/studio dos and don'ts: Do not put stones in the ultrasonic or use a steamer. Always keep porous turquoise away from solvents and dirty solutions. Use care when setting so you don't chip thin areas of the stone.

Wearer dos and don'ts: Avoid wearing stones in active situations. Avoid contact with solvents, such as perfumes, hairsprays, household chemicals. Turquoise is porous and can absorb soaps and hand lotions as well. Be aware that turquoise that has not been stabilized with plastic can darken over time or turn greenish due to contact with skin oils.

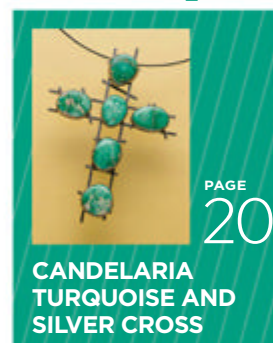
Candelaria turquoise is found in thin seams and cut stones are often of uneven thickness. As a result, many cut stones are backed. This provides strength during cutting, setting and wear. It also helps hold together any stones that might have a tendency to break — especially those with matrix in a spider web pattern, which is what Candelaria turquoise is known for. That said, buyers should be cautious when paying per carat prices for backed material. Backing should be thick enough to stabilize a thin stone, but not so thick as to add unnecessary weight.

SHARON ELAINE THOMPSON has written for *Lapidary Journal Jewelry Artist* since 1987. Her book, *Good Bones: the Elements and Principles of Design for Jewelry Makers*, is coming soon from Brynmorgen Press. You can learn more about her at sharonelainethompson.com.



PHOTO: TERRY WILLIAMS/
LOST SIERRA

Set it in Jewelry



PAGE
20

CANDELARIA
TURQUOISE AND
SILVER CROSS

learn to set your stones

Introduction to Gemstone Setting: Prongs, Flush and Bezel Setting with Ann Cahoon (video)

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JEWELRY PROJECT

SKILLS

- Basic fabrication
- Soldering
- Stone setting

TIME IT TOOK

About 6 hours



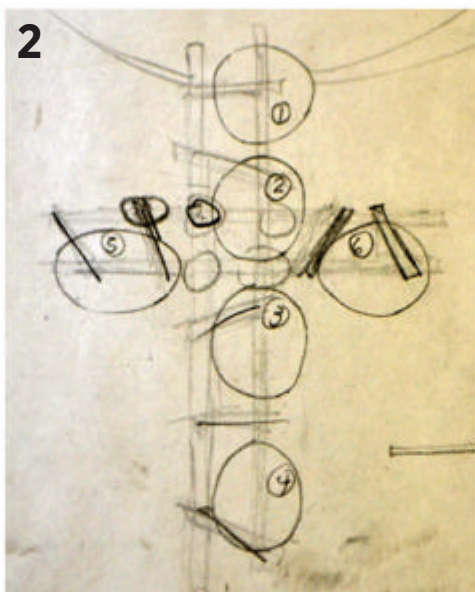
Candelaria Turquoise *and* Sterling Cross

An edgy take on a classic symbol

BY JEFF FULKERSON

I FOUND SOME BEAUTIFUL

Candelaria turquoise cabs last year in Quartzsite and wanted to make a cross out of them, but not the traditional turquoise and high polished silver crosses that you see everywhere. After doing some sketching, I came up with a design that is a bit edgy and a little different. With the liver of sulfur patina, it becomes striking.



Create the Layout

Photo 1 I laid out my stones and decided the positions I wanted them in. Then, I drew the cross full-size on a piece of paper and traced the outline of each stone on it.

Photo 2 I numbered the positions so I'd remember where each stone went.

TIP: You will want to make a drawing of your cross layout as you will have

to refer to it a number of times in the construction process.

Photo 3 I put the number on the back of each of my stones so I could keep track of them throughout the construction process.

Fabricate the Bezels

Photo 4 Make a bezel for each stone. There are a couple of ways to do this. Some people like to hold the stone upside down and wrap the bezel wire around, and some, like me, like to hold it right side up. Some like to hold the stone in their hand as the wrap it, and some like to place the stone on the bench top and wrap it. This isn't a matter of right or wrong; it's personal

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MATERIALS

- 6 turquoise cabochons
- 16 gauge square sterling silver wire; 2 feet
- 26 gauge sheet sterling silver (size will depend on the size of your cabs)
- 1/8" fine silver bezel wire (again, length will depend on the size of your cabs)

TOOLS

LAYOUT: Ruler, Sharpie marker

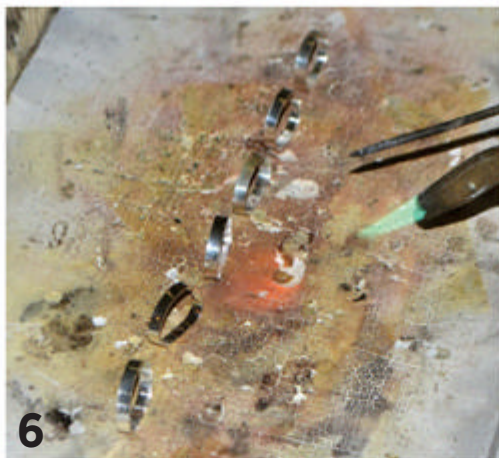
HAND: Diagonal cutters, bench block, rawhide mallet, files, jeweler's saw, flex shaft, 1/2" cutoff wheel

SOLDERING: Torch, quench, tweezers, third hand, flux, pickle pot

FINISHING: Liver of sulfur, brush, Pyrex dish, brass brush, bezel roller, burnisher

SOURCES

Most of the tools and materials for this project will be available from well-stocked jewelry supply vendors, many of whom can be found in our Advertisers' Index, page 77.

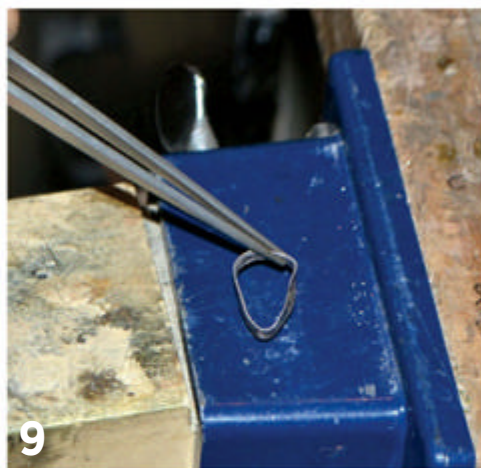


Design Start

I wanted an edgy take on a classic design and to create a cross filled with symbolism and meaning. By making a sharp, not-quite-symmetrical cross, I feel that it helps ordinary people relate to it.

#1 Design Feature

Contrast. I think the parallel rails contrasted with the skewed cross-members.



preference, so maybe try a different way on a few of the stones and see which you like the best.

After you've marked a bezel and cut it, file the ends square and flush. Take your scribe and scratch the number of the stone on the inside of the bezel so you know which one goes with which. Your bezel joint must fit side to side, up and down, with no twisting. To get a great fit, I like to flatten the joint area, then place the joint in the jaws of my parallel jaw pliers and give it a little push up and down to take any "fight" out of the metal so that I get a perfect joint. This also facilitates setting the bezels on edge for soldering.

Photo 5 I like to line all of my bezels up and solder them one by one, right on down the line.

Photo 6 Flux each joint, and then add a small piece of hard solder to the joint. I use wire solder, but you can use sheet if you like. Once again, it's a matter of preference. Carefully dry the flux so you don't displace your solder, and start at one end and solder each bezel in turn. Pickle, rinse, and dry.

NOTE: Most people use way too much solder; you'd be surprised how little it takes.

Photo 7 Before reshaping the bezels around the stones, I like to take a small triangle needle file I have and file the joint down to insure a clean look. First, I take the round handle end of the file and push the solder joint out, so I can file just on the joint. Then, you can reform each bezel around its stone. Look on the inside of the bezel for the number you scratched on it so you don't get them mixed up.

TIP: A lot of beginners get to the end of their project and their stone no longer fits in the bezel. One of the reasons is the way they handle the bezel.

Photo 8 Never pick up the bezel by squeezing it between your fingers as this will deform it. I find the easiest way it to use a pair of tweezers so that you don't deform your bezel.

Photo 9 This way, when you solder your bezel down to your back plate, you know the stone will still fit. Then, cut out a piece of 26 gauge sterling silver sheet that you can place all of your bezels on.

learn more
from jeff fulkerson



Beginning Inlay with Artist
Jeff Fulkerson (video)

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I am left-handed, so the flash left over from cutting is on the inside of the bezel, and I use an aluminum oxide grinding wheel on my flex-shaft to remove it. If you are right-handed (you poor thing), you can file off any flash on the outside of the bezel.

Photo 10 I place an arrow on each bezel marking which way is up. You really need to take extra care when you are doing this number of bezels at one time so that nothing gets mixed up. Flux everything, place medium solder inside each bezel so that it's touching the wall of the bezel.

Photo 11 I like to solder bezels using a tripod and screen so that I can heat the larger base plate and not melt my smaller bezel. Carefully dry the flux, then solder. Pickle, rinse, and dry.

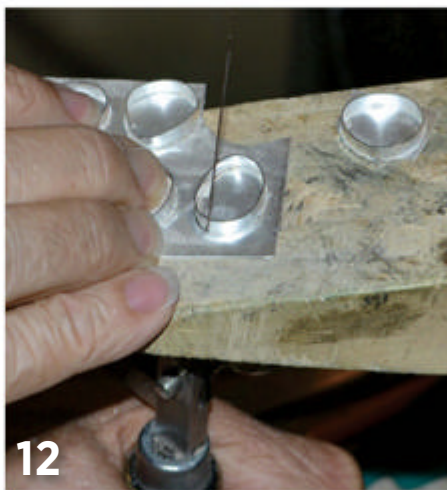
Photo 12 Cut out each bezel. You can use tin snips to cut out each piece; then refine the cut with a jeweler's saw, or just use the saw for the entire process. File each bezel so that the bezel wall and base plate are flush.

Photo 13 I wanted to spice up my bezels so they wouldn't be just plain old bezel wire, so I used a $\frac{1}{32}$ " cut-off wheel in the flex shaft and made uniform cuts in each bezel. To get a uniform cut, I set my dividers to the depth I wanted, and then scribed a line around each bezel. You can also measure and space each cut, but I find that I can eyeball it just as well. And it's almost impossible to come out exactly right even if you measure each one.

NOTE: When you start cutting notches, be sure you are wearing eye protection, because cut-off wheels throw off a lot of debris, and they also break. For the same reason, wear a dust mask or respirator so you aren't breathing any of that. Hold the piece in one hand. (Notice I'm wearing a leather glove on that hand, as those little puppies get hot fast!)

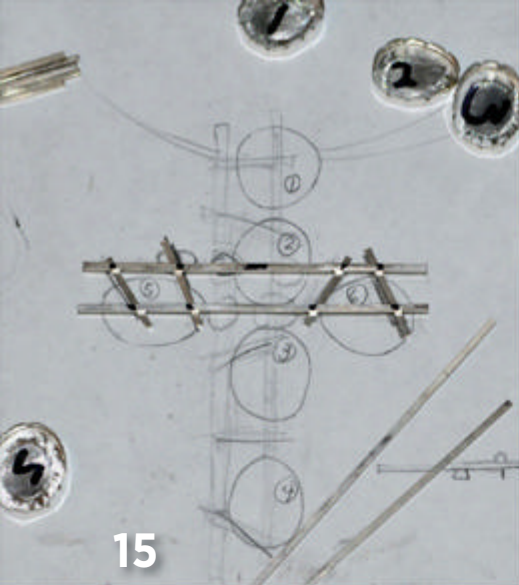
Photo 14 Cut down to the line, repeating for all six bezels.

NOTE: I am left-handed, so the flash left over from cutting is on the inside of the bezel, and I use an aluminum oxide grinding wheel on my flex-shaft to



#1 Design Challenge

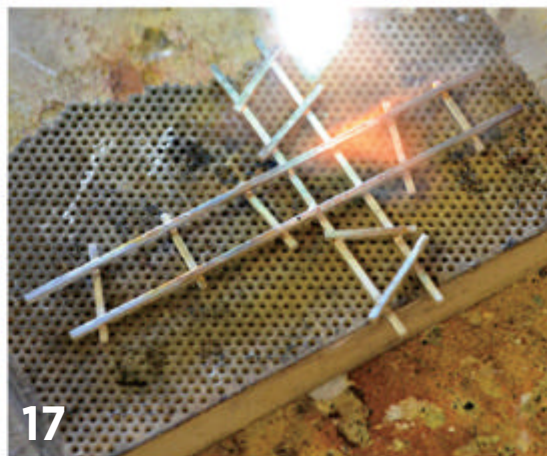
This cross has sharp corners, so the back had to be softened. Soldering the cross pieces onto the rails without having solder flow all over the place requires careful execution.



15



16



17

CUT LIST

Horizontal Rails:

Cut 2 pieces of square wire 2½" long

Vertical Rails: Cut 2 pieces of square wire 3½" long

Cross Members: Cut 5 pieces of square wire ⅝" long & 4 pieces ¾" long

remove it. If you are right-handed (you poor thing), you can file off any flash on the outside of the bezel.

After all of the bezels were cut, I used a medium silicon wheel to buff out the line I'd scribed. I then polished the back and sides of the bezel cups, as you won't be able to get into all those places later.

Assemble the Cross

Photo 15 Cut the square wire sections after first flattening and straightening the wire. (See the box, "Cut List," for suggested measurements.) After you cut each piece to length, you will probably have to do a little more straightening, which is critical as you want your rails and cross-members to be straight. Lay out the horizontal section and mark where the cross-members go with a Sharpie® Marker.

NOTE: The cross members go *under* the rails on the horizontal section of the cross. On the vertical section, the cross members will go *on top*. This way, the cross will only be two pieces high. Transfer your pieces to the soldering station and lay out.

Photo 16 Use your drawing as a reference so you solder the horizontal section exactly like your drawing. Flux and solder. I used hard solder, but you could use medium solder also. Pickle, rinse, and dry. Repeat the same process for the vertical section of the cross, remembering to put the cross members on the bottom of the rails.

TIP: When soldering two pieces of metal together, it is often advantageous to "tin" or coat one piece or side of the joint with solder, insuring that the solder has already flowed on that piece. For jewelry making, this technique is most



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often used for sweat soldering, but is also very useful when the two pieces of your joint are difficult to heat evenly because of the way they have to be set up for soldering.

Photo 17 When soldering the two sections together, mark where the intersections are, as they become the solder joints. Then, tin the bottom (horizontal) section at those points. This way I know the solder will flow, as top pieces (vertical) will heat up faster than the bottom (horizontal) pieces. The solder always flows towards the heat. If you try to solder by putting pieces of solder on each joint, there is a very real chance that the solder will jump up on the top rails and not flow. If you melt the solder which is already attached to the bottom rail and pull it up to the top rail, you'll get a good solder joint. Then, pickle, rinse, and dry.

Photo 18 To solder the bezel cups on, I laid everything out and marked the position of the cross members and/or rails that each bezel cup would be soldered to. I then tinned the areas on the backs of the bezel cups so that it would be easier to solder the pieces together. I first soldered the top and bottom cups (numbers 1 and 4) so that the cross would lay flat and not rock.

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from jeff



Classic Three-Stone Cuff,
Lapidary Journal Jewelry Artist, April 2014

Stamped Bib Necklace,
Lapidary Journal Jewelry Artist, November 2014

One Hour Bracelets
(video)

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Photo 19 Continue and solder the rest of the bezels on. Pickle, rinse, and dry.

Create the Bail

I went back and forth on what kind of bail to use on this cross, as I didn't want something large that would take away from the design, and I also didn't want a large chain or string of beads for the same reason, so I settled on a small loop on the back or the cross that would be effective, but unobtrusive, so I can use a thin, stiff wire necklace to hang the cross on.

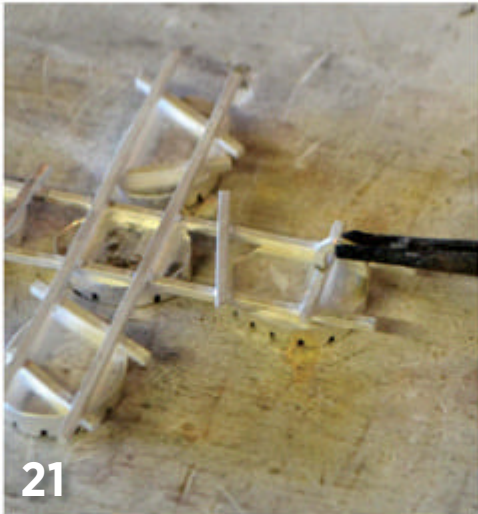
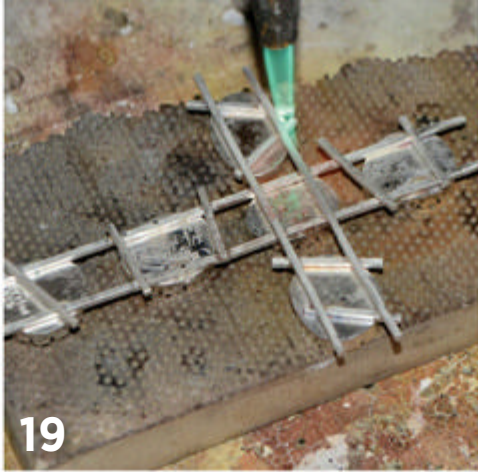
Photo 20 I bent a piece of the square wire into a loop and cut one leg shorter, so that I could solder one end on the top bezel cup and the other on the top cross member.

Photo 21 I tinned the ends of the loop with easy solder, and using a third hand, I fluxed the two joints and placed the loop on position and soldered. Pickle, rinse, and dry.

Patinate and Set

Photo 22 To get a dark patina on the cross, I heated a bowl of water in the microwave (in a Pyrex dish) and then added three or four drops of liver of sulfur gel. I used the wooden end of my flux brush to mix the gel into the water, and then, I submerged the cross in the solution.

Leave the cross in the solution until you have achieved the color you desire. I left mine in for about 5 minutes. Remove and rinse with clean water and gently brass brush. Rinse one more time and thoroughly dry your piece.



Before you start to set your stones, check the height of each stone against its corresponding bezel.

TIP: If stones sit a little low, you can cut a spacer from an old credit card (best use for old credit cards, ever) to raise the stone up so it sits well in the cup.

Set each stone. Begin to press the bezel down around your stone with a burnisher. Start at the sharpest curves on your stone and work your way around from the ends until the entire bezel has been seated against the stone.

TIP: Even though you try very hard to keep your bezels from deforming, sometimes they are just a hair off and your stone won't fit. If this happens to you, use a cheap flat diamond file and some water and file off the bottom rim of the offending stone until it fits in the bezel.

JEFF FULKERSON has been creating imaginative jewelry for 30+ years and has taught at museums, schools, and events. The award-winning silver-smith has studied such Native American greats as Richard Tsosie, Jesse Monongye, and Michael Cheatham. Noted for his meticulous execution and attention to detail, Jeff loves the creative process of seeing his ideas take shape and come to life. See more at aldenjeffriesdesign.com.

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their turn » **PAGE 8**



A Tasseled Collar

Use wire and embroidery floss to create a colorful necklace

BY LAUREL NATHANSON

YES, I WAS ONCE A PINTEREST ADDICT.

From Scandinavian pink kitchen cabinets to Mexican cut paper garlands, my eyeballs just can't get enough of the amazing art, design, and craft from all over the world that Pinterest gives us access to. And of course, there is the jewelry. I allow myself twice weekly 15-minute increments to check out the contemporary jewelry boards. They give me inspiration for my own work and remind me of the potential for total awesomeness human beings have. These days, you can't find a contemporary jewelry board that doesn't include textiles: pompoms, felting, macramé, and of course, tassels. Tassels are a fun way to add color and texture to your jewelry and metal work.



Photo 1 Tassels can be made out of silk, rayon, or cotton thread. Typically cotton embroidery floss is used, and the option for colors and textures of floss is pretty broad. For this collar, I used random colors, including variegated, but you can really play with color and color schemes. Consider gradating colors, or all cool colors; even all black would make quite a statement. To tie off the tassels, I decided I wanted to integrate silver, so it's a simple wire wrapping to finish them off. The chain for this piece actually looks really cute on its own, too, so I may be making another one . . .

Photo 2 To form links, I work from a long

piece of 14 gauge wire. I use my hands to form the wire around the tip of the ring mandrel. The length of wire for the initial curved piece is 1.5 inches. For the upper curve, I create a soft curve at the widest part of the ring mandrel. That piece is around $\frac{3}{4}$ of an inch.

Photo 3 File the ends of your initial curved piece so they hit the upper curve piece with no gaps. Set your parts up on a soldering brick, and use hard solder to solder them together.

After pickling, use a forming hammer and an anvil to flatten and texture your links. Create extra spreading at the ends of the wire to enable room to drill holes.

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MATERIALS

14, 18, 20, and 22 gauge dead soft sterling wire
Embroidery floss
Liver of sulfur
Cardboard

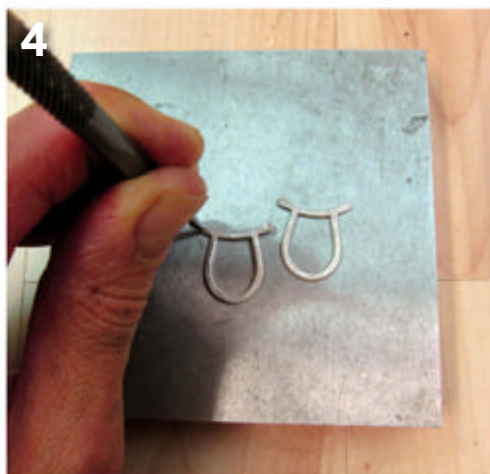
TOOLS

SOLDERING: Torch set up, third arm, pickle

HAND AND FABRICATION: Drill press or flexible shaft, anvil ring mandrel, files, hammer, drill bits #60, jump ring mandrel (transfer punch), heavy duty wire cutters, needle nose pliers, brass brush, pumice

SOURCES

Most of the tools and materials for this project will be available from well-stocked jewelry supply vendors, many of whom can be found in our Advertiser's Index, page 77.



SEE MORE WORK
their turn » **PAGE 8**

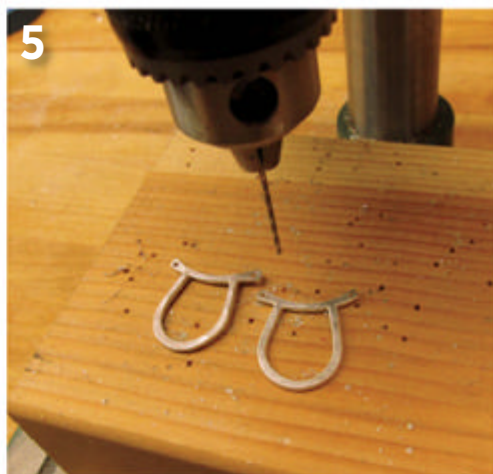


Photo 4 Use a center punch to create a starter holes.

Photo 5 Using a number #60 drill bit, drill your holes.

Once you have completed your individual links (I made 15), it's time to put them together. Work in pairs. Use your 20 gauge wire to connect the links. Use a jump ring mandrel or any small round steel, such as transfer punches. Wrap the wire around the steel to create small U shapes. Feed the U through 2 links. Make sure the open end of the U is at the front side of the links.

Photo 6 Place the links in a third arm, with the ends of the U wire facing down. Use a fine-tipped flame to melt small balls in the ends of the U wire.

After putting all pairs together, add pairs to pairs, until you have connected all the links.

To make a clasp, create a mini version of one of your links. This will serve as half of a toggle clasp. For the other half, use your 14 gauge wire, flattened and drilled in the center. Use 18 gauge wire to create small jump rings that connect the toggle wire to your necklace.

Once all your links and clasp ends are complete, thoroughly pickle and brass brush your necklace.

Photo 7 Next, I used Liver of Sulfur to patina the piece. While it was submerged, I also added my 22 gauge tassel wrapping wire.

Use a brass brush and or pumice powder to take down the patina, going as light or dark as you desire. Most of it does come off the 22 gauge wire, but that's okay, you really just want to knock back that clean bright quality.



Once your piece is totally dry, it's tassel time. To make the tassels, wrap the embroidery floss around a piece of cardboard. The vertical dimension of the cardboard depends on how long you want your tassels to be. My card is 4 across by 3 in height, so my tassels will be 3 inches. You can wrap around as many times as you like. I went around 30 times, which means in the end, my tassels have 60 strands.

Photo 8 When you are done wrapping, cut one end of the wrapping. Carefully remove your bundle and feed it through one of your links. Make sure to feed it through so you have even lengths of floss on both sides.

Photo 9 Use 22 gauge wire and begin

to wrap around the top of the tassel. I wrap around 5 times. Keep your wrapping horizontal and tight. Make sure your wire ends are in the back. Cut your wire, and use needle nose pliers to gently press the ends into the tassel. It takes around 4 inches of wire per tassel.

Repeat these steps, and upon completion, photograph your piece, and upload it to Pinterest, for all the world to see.

LAUREL NATHANSON is an artist, jeweler, and high school jewelry shop teacher from Northern California. Her jewelry line, Sugarcoat, combines her roots as a jeweler with her passion for pattern and surface design. You can see more of her work at laurelnathanson.com.

learn more from laurel

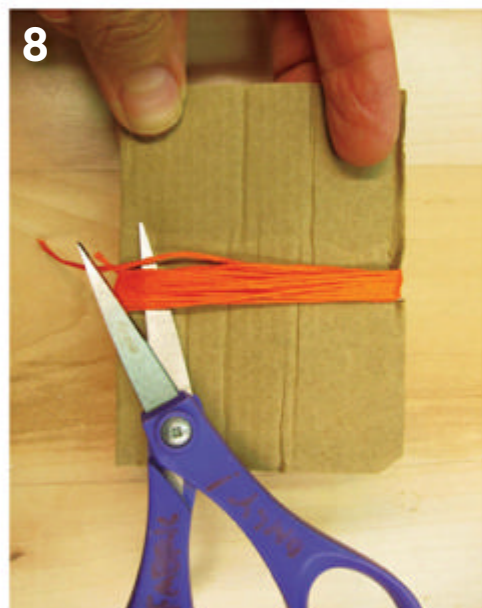
Acrylic & Silver Stack Rings, *Lapidary Journal Jewelry Artist*, September/October, 2014

Add Wood to Your Metalwork, *Lapidary Journal Jewelry Artist*, December, 2014

Laser Cutters for Paper and Vinyl, *Lapidary Journal Jewelry Artist*, March, 2015

Nail Polish Decals, *Cloth Paper Scissors*, November/December, 2014

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SKILLS

- Resin use
- Basic fabrication
- Soldering

TIME IT TOOK

2-3 hours (plus about 24 hours to pour and cure the resin)



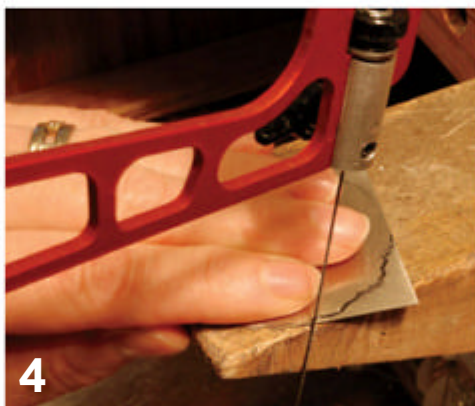
Resin Sea Flower Pin-Pendant

Capture tiny treasures and create a convertible piece for wearing them

BY BARBARA BRIGGS

THIS RESIN CABOCHON will captivate both the maker and the wearer because of the encapsulated treasures it holds. I surrounded my focal cab with textured silver that resembles the surface of a sea urchin.

The coiled bail also serves as a pin back, giving the wearer both versatility and style. I used Ice Resin because it is non-yellowing and gives the clearest results. So many different kinds of inclusions such as glitter, gold foil, tiny seashells, colored tissue paper, and more allow endless possibilities for creating a one-of-a-kind piece.



Make the Resin Cabochon

Photo 1 Assemble on your work surface the objects that will be used as inclusions. Pour half the resin ($\frac{1}{4}$ ounce of part A and $\frac{1}{4}$ ounce of part B) into the measuring cup and stir it thoroughly, being careful not to whip the resin, which will cause air bubbles. Pour the resin in the mold so it fills the lower half. Let the resin set until it is firm.

Photo 2 Arrange the inclusions in the mold so they are pleasing to the eye. Pour the remaining resin into a fresh measuring cup, add a pinch of glitter, mix the resin thoroughly and pour over your objects until the mold is filled. Let the piece cure.

NOTE: Curing can take up to three

days depending on temperature and humidity.

When the resin piece has cured, remove it from the mold. If the edges of the piece are not evenly round, smooth them with a nail board or file, being careful not to scratch the cabochon's surface.

Fabricate the Pin-Pendant

Photo 3 Make a template by drawing your design on paper. Cut out the design and place it on the 24-gauge metal sheet. Trace around the design using a marking pen.

Photo 4 Saw out the design following the markings on your metal sheet. File the edges smooth and set aside.

MATERIALS

Ice Resin; 1 ounce total (15ML/ $\frac{1}{2}$ ounce part A and 15ML/ $\frac{1}{2}$ ounce part B)

Inclusions

24 gauge sterling silver sheet; 5cm x 5cm (2" x 2")
28 gauge fine silver plain bezel wire; 9cm x 3.5cm ($\frac{3}{8}$ " x .013")
28 gauge sterling silver sheet; 15mm x 5mm ($\frac{3}{4}$ " x $\frac{1}{4}$ ") length
18 gauge half-hard sterling wire; twelve inches)
19 gauge half-hard Argentium sterling wire; 5 cm/2"
Hard and medium silver solder
Pearl (with 19 gauge hole)
Liver of sulfur or other patina

TOOLS

RESIN POUR: Non-stick work surface (silicon mat, plastic wrap, or wax paper), 2 small plastic cups for measuring 2 batches of resin, popsicle stick for stirring resin, domed silicon mold (25mm x 10mm high, tweezers, nail board

LAYOUT: Paper to draw a template on — 50cm x 50cm (2" x 2"), indelible marking pen, scissors

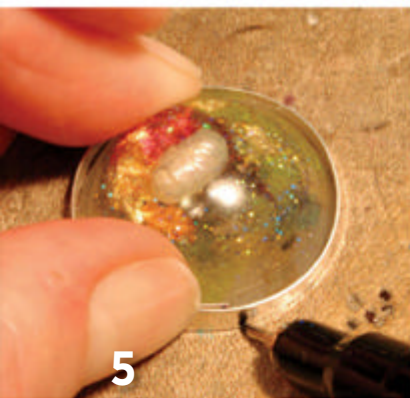
HAND: Bench pin, jeweler's saw and 1/0 blade, flush cutter, jeweler's planishing hammer, steel bench block or anvil, card stock or index card (doubled over on itself), chasing tool or chisel with a sharp edge, mandrel or scribe (about 4mm in diameter) for wrapping wire, needle tool, center punch, needle file (#4 knife file), flat nose pliers (smooth surfaced), round nose pliers, drill or 1mm punch tool, drill bit (#56)

SOLDERING: Flux, torch, locking tweezers, soldering block and/or tripod and screen, quenching bowl, pickle

FINISHING: Polishing pad, liver of sulfur, bezel pusher

SOURCES

Most of the tools and materials for this project will be available from well-stocked jewelry supply vendors, many of whom can be found in our Advertisers' Index, page 77.



Design Start

■ **Resin:** I had just started playing with resin and wanted to do more.

■ **Dual purpose:** I wanted to create a piece that would look wonderful as a brooch and pendant.



Photo 5 Wrap the bezel wire around the edge of the cabochon, and with your marking pen draw a line on the bezel wire where it meets the beginning of the bezel wire. Cut the bezel wire on the marking using the flush cutter. File both ends smooth making sure they join cleanly.

Photo 6 Apply flux to the ends of the bezel wire and solder the ends together using hard solder.

Photo 7 Apply flux to the center of the pin-pendant back plate and along the bottom of the bezel wire. Place the bezel in the center of the pin-pendant. Apply small chips of hard solder evenly spaced along the inside of the bezel, and solder the two pieces together.

Quench the pendant in water and pickle the piece until the fire scale is removed. Check the join to make sure the solder flowed evenly, and if there are any spaces where the solder did not flow, reapply flux and solder those areas again.

Texture the Flower

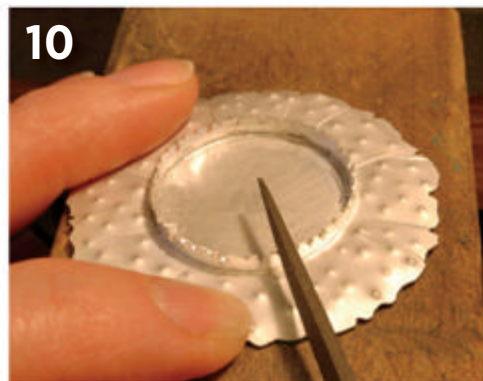
Photo 8 Place the pin-pendant face up on the steel block and hammer randomly spaced lines using a sharp edged chasing tool or chisel.

Photo 9 Fold the card stock so it is doubled in thickness and place on the

steel block. Turn the pendant over so the back is facing up and position it over the edge of the steel block so the bezel is suspended and not on the block. Using the center punch, create small indents around the entire petal area.

If the metal becomes very stiff or distorted, stop punching and anneal the pendant to soften the metal again. Continue texturing the remaining areas of the petal area. When finished, ensure that the area inside the bezel lies flat by placing the pendant face up on the steel block and gently tapping the area inside the bezel with a hammer as needed to flatten it.

Photo 10 Using the #4 knife file, gently file notches of varying depth along the entire edge of the bezel. When finished, file off any burrs and rough edges.



Design Features

The color, fine glitter, tiny freshwater pearl, and other objects create the feeling of diving into the ocean, suggesting to me a flower-shaped border with an urchin-like texture. The cabochon, metalwork, pearl, and coiled wire all unify to give the piece a very organic feel.

With your non-dominant hand, grasp the opposite edge of the metal and bend it inward to form a tube. Leave enough space for the pin stem to clear.



Fabricate the Pin Stem and Catch

Photo 11 Grasp the 18-gauge wire at the center with flat nose pliers and fold each leg of the wire at a 90° angle. Set the wire aside.

Photo 12 File the corners of the 28-gauge sterling sheet so they are slightly rounded. Using round nose pliers, firmly grasp one edge of the metal sheet. With your non-dominant hand, grasp the opposite edge of the metal and bend it inward to form a tube. Leave enough space for the pin stem to clear. Repeat at the opposite end so both ends curl in towards each other. Test the openings by pushing the 18-gauge wire into them.

NOTE: The wire should fit snugly enough to hold fast without excessive force. Make adjustments if the openings are too tight or too loose.

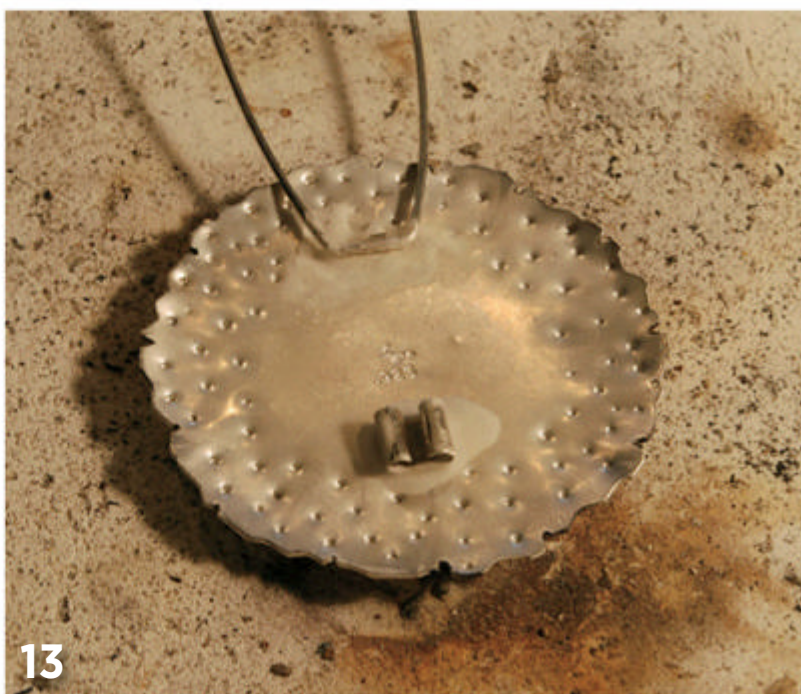
Photo 13 Lay the pin-pendant face down on a soldering block. Brush flux on the lower and upper center portions. Brush flux onto the bottom of the catch and apply several small chips of solder to it. Place the catch on the lower center of the pin-pendant. Brush flux on the center of the U-shaped portion of the 18-gauge wire that will serve as both the bail and doubled pin stem. Position this at the smooth area of the top — just below where you've textured



the metal.

NOTE: You will need to place a support prop under the ends of the wire so the wire portion being soldered lies flat and stays in contact with the back of the pin-pendant.

Apply several small chips of solder along the wire. Solder the catch and pin stem, quench in water, and pickle until all fire scale is removed.



Design Challenges

■ **Large size:** the piece needed a substantial bail that would integrate with the overall theme for which the coiled wire works.

■ To make the piece stable when worn, I constructed a two-pronged clasp, which integrates with the bail.

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15

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Susan Lenart Kazmer Enam-
eling Kit (content bundle)

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Form the Bail

Photo 14 Starting at the top of the pin-pendant, form the bail by wrapping the base of one leg of the wire randomly around a mandrel several times. Leave a length at the end of the wire that will serve as the pin stem. Check this length by inserting the wire into the catch and, if the wire is too long, trim the tip with a flush cutter, so it is hidden when placed inside the catch. File the ends of both wires to a point. Do likewise with the other leg of wire.

If you wish, texture the bail loop by reinserting the mandrel through it and gently tapping the wire with the edge of your hammer.

Photo 15 Drill a small hole in the center bottom of the petal area.

Photo 16 Create a balled tip on one end of the 19 gauge wire with the torch, cool and clean the wire, and then insert it through the hole in the petal from front to back. Place the pearl on the wire so it is situated right beneath the pin-pendant. Grasp the wire beneath the pearl and make a ball at the end of the wire.

NOTE: You will not need to pickle the Argentium wire; simply wipe any fire scale from it with a polishing pad.

Move the pearl to the bottom of the wire and twist the wire above it around a needle tool to create a loose spiral.

Photo 17 Using the polishing pad, rub the pin-pendant to a soft glow. Mix the liver of sulfur according to the manufacturer's directions and dip the pin-pendant in the solution until the desired color is achieved. Remove the piece from the solution and rinse and dry it. Using the polishing pad, buff the back, the bail, and the wire dangle.

TIP: Lightly buff just the surface of the raised bumps on the front of the pin-pendant.

Photo 18 Insert the fully cured resin cabochon in the bezel. Place the pin-pendant on the corner of a steel block, avoiding



16



17



18

the catch and moving the pin stems out of the way. Working carefully so as not to scratch the cabochon, gently push the bezel around the cabochon starting at the top, then the bottom, and each side. Push the other areas of the bezel in toward the cabochon to set it firmly in the piece.

BARBARA BRIGGS creates one-of-a-kind and limited edition mixed-media art jewelry and has also authored numerous beadwork and jewelry-making tutorials. Find her work at BarbaraBriggsDesigns.com.

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By Deborah Yonick

BEST THING IN

**Etienne Perret**Channel Bands
Platinum, 18K rose gold, and
18K yellow gold with color-
treated diamondsPHOTO: COURTESY
ETIENNE PERRET

Diamonds

colors and sparkle add up to gorgeous designs

Fancy color diamonds are hailed as the most exciting segment of the diamond business. The color diamond category has become much more active in recent years, with consumers searching for an alternative to white diamonds. Color diamonds are not only in the news, they *are* the news — among some of the most talked-about pieces on Hollywood's hottest red carpets and setting world records at major auction houses worldwide.

The beauty of color diamonds is that all colors hold a unique and different appeal, which is fascinating for designers looking to set their work apart with an array of hues and price points in a gem coveted as a girl's best friend. Designers say this greater consumer awareness makes it more exciting for them to create pieces knowing that customers are not just intrigued by color diamonds, but also appreciate them. Here's a look at three designers — Pratima Sethi, Puja Bordia, and Etienne Perret — and how they're using color diamonds in their collections.

learn to set

How to Set Fancy Shaped
Faceted Stones: Oval, Pear,
Marquise and Square with
Ann Cahoon (video)

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ETIENNE PERRET

With over 40 years experience, Etienne Perret is one of the world's leading designers of color diamond jewelry. He is best known for his color diamond bridal designs in 18K gold, platinum, and ultra durable gem ceramic. Also well versed in the world of fashion jewelry, Perret found his niche using color enhanced natural diamonds to create designs with diamonds in every color of the rainbow!

"I've been working with color diamonds for about 15 to 20 years," he shares. "It seems that there are thousands of jewelers working with white colorless diamonds. It all starts looking the same. It's better to have a niche. It seems such a challenge creating new designs using just white diamonds." Perret works with both natural color diamonds (champagne, cognac, yellows, and small pinks), color-treated diamonds, and on occasion, synthetic lab-grown diamonds. "For me, the origin and treatments are not a big concern, with the exception of coated diamonds that don't seem to wear well." He says there's no downside to working with treated color diamonds other than they don't have the cache of natural color. "I like that treated color diamonds come in all the colors of the rainbow. This lets me design pieces and offer them in many colors."

Camden, Maine * etienneperret.com

TIP: "Be aware that many retailers are still reluctant to buy color-treated diamonds. They will tell you they do not sell treated gemstones even though they sell heat-treated sapphires, bleached pearls, oiled emeralds, dyed black onyx, and irradiated topaz. Another warning, stay clear of designing anything that looks like the cheap designs they're selling on cruise ships using treated diamonds."



FROM LEFT
Etienne Perret
Black and White Daisy
Rings
18K white gold, 18K
yellow gold, black
ceramic band, color-
treated blue diamond,
natural cognac
diamond

PHOTO: COURTESY
ETIENNE PERRET

Etienne Perret
Sarah Channel Hoop
Earrings
18K yellow gold,
colored diamonds

PHOTO: COURTESY
ETIENNE PERRET

Puja Bordia

Mosaico Collection Double Finger Ring
Champagne diamond in 18K yellow gold
PHOTO: COURTESY TRÉSOR



Puja Bordia

Mosaico Collection Eternity Ring
Champagne diamond in 18K yellow gold
PHOTO: COURTESY TRÉSOR



PUJA BORDIA

The creative spirit behind Trésor, Puja Bordia hails from the Mookim family who for 18 generations served as jewelers to the royal family of India's Jaipur kingdom under Maharaja Sawai Maan Singh. She says her passion and love for jewelry is in her blood. Combine that with her background in fashion and design — having worked for some of the America's most renowned designers like Ralph Lauren, Tommy Hilfiger, Kenneth Cole, and Bill Blass — and a Graduate Gemologist degree from the Gemological Institute of America where she gained in-depth knowledge of diamond grading and quality.

"In my designs, I use all kinds of diamonds from white round brilliant diamonds to color diamonds," tells Bordia, who has been working with color diamonds for about three years. "I particularly love working with champagne diamonds because of their raw, organic beauty. I like to use several color stones in my designs and try to stay away from the typical commercial designs you can find in every jewelry store. Color diamonds add beautiful sparkle and high value to fine jewelry pieces. They're also price-friendly compared to white brilliant diamonds." Bordia has been having fun with champagne diamonds in edgy, contemporary designs like her chic, trendy double finger rings.

Miami, Florida * tresorcollection.com

TIP: "Diamonds have a beautiful glow that always takes a simple design to the next level. With color diamonds there are no rules to color preference. It really depends on the designer. I like to use several color stones in my designs. When it comes to buying diamonds always remember the 4Cs. The most important thing for me is quality in color and clarity over size."

Puja Bordia

Dazzle Collection Bracelet
Champagne color diamond and white diamond
in 18K yellow gold from the
PHOTO: COURT





Pratima Sethi
Enchanted Garden Drop Earrings
18K gold with natural olive green diamonds and a white diamond
briolette drop
PHOTOS: COURTESY SETHI COUTURE



ABOVE
Pratima Sethi
Art Deco Earrings
18K gold, fancy shape natural color diamonds in cognac, mahogany, and burnt orange with accents of rose cut diamonds

RIGHT
Pratima Sethi
Ombre Swirl Ring
18K gold with natural champagne, pink, and white diamonds

SEE MORE WORK
their turn » **PAGE 8**

TIP: “Love the colors when working with color diamonds. Be detail oriented in selecting uniform colors to have consistency of a certain hue or if shading colors pay attention to the different variations in the same color.”

PRATIMA SETHI

The Sethi Couture jewelry line from San Francisco-based designer Pratima Sethi is an intricate mix of an old world charm and contemporary glamour. Sethi says her aesthetic is informed largely by her parents, purveyors of gemstones, and their collection of rare natural color and exquisitely cut old world diamonds.

“I’ve been working with color diamonds since 2005 when I started officially working for my father at Manak Jewels,” tells Sethi. “It is there that I learned about the various shades of colors and how different lighting, backgrounds, and design bring out the depth and richness of a color. It’s amazing to think that nature produces these shades in diamonds. I prefer colors in diamonds because of the range in softness to intense to vivid, as well as the brilliance it gives off of those colors. I enjoy working with a range of hues, but I have an affinity for soft pink diamonds, champagne and cognac diamonds, and olive green diamonds. These colors lend themselves nicely to different colors of metal and are versatile in being able to look completely different from one metal to another.”

San Francisco, California *
sethicouture.com



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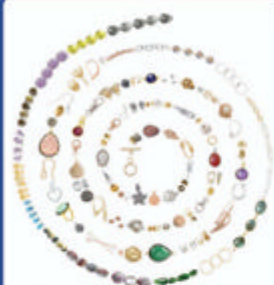
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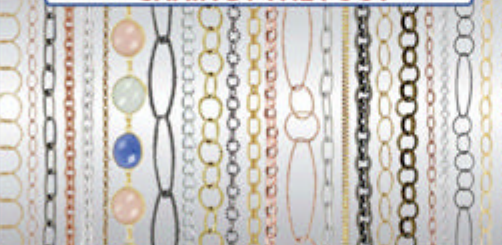
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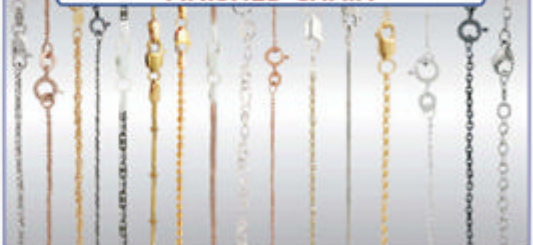
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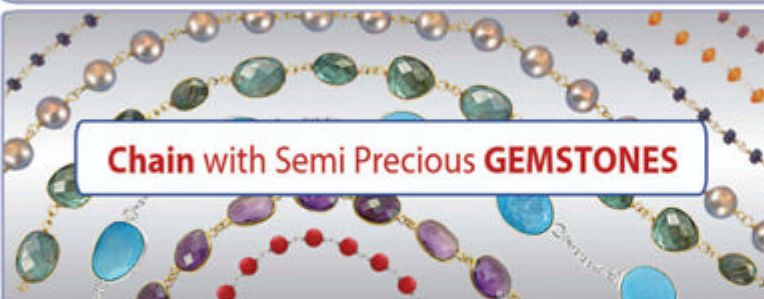
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Metal Clay Double Spinner Ring

Use copper and silver clays to explore movement

BY ARLENE MORNICK

I'M A BIG FAN OF MOVEMENT

in jewelry. A swing, dangle, lever, or hinge can make a piece fascinating to look at and fun to wear. Because I also enjoy making rings, I've combined both pleasures in two related spinning ring projects. This first project has an outer ring freely spinning around the circumference of an inner stationary band. The decorative border on the inner ring prevents the outer ring from falling off.

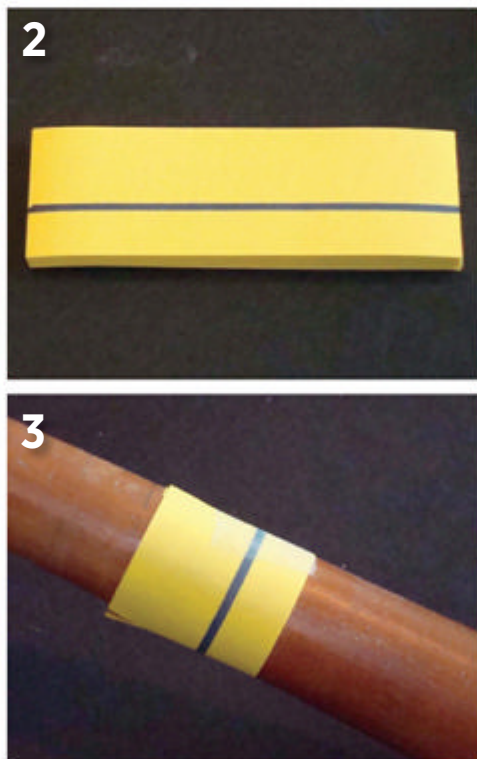
The compatibility of Art Clay Silver and Art Clay Copper enables me to use both copper and silver in each ring because they have similar shrinkage and can be sintered in the same time firing. If you want a monochromatic look, choose one metal and follow the same instructions.



Prepare the Mandrel

Photo 1 Determine the final size of the ring using a looped ring sizer, and then choose the loop 2 sizes larger than the desired size. (If you want a finished ring that is a size 7, create your ring at a size 9.) Put the working sizer (in this case the 9 size) on a tapered wooden ring mandrel and use a pencil to mark the mandrel at the widest spot where the ring sizer will no longer move down the mandrel. Use this line as a maximum size guide when building the ring. Any clay placed further down the mandrel will increase the size of the ring.

Photo 2 Prepare the mandrel with a paper work surface: doing this will help when removing the ring from the



mandrel after it is formed and dried. I use a Sticky note (Post-it) that is 1" by 3" and make a lengthwise straight line about $\frac{2}{3}$ of the way down the width of the Post-it.

Photo 3 I line up the line on my Post-it with the line on my mandrel. The widest part should be toward the narrower end of the mandrel to leave plenty of room to build the ring. Trim the sticky note so that it fits *exactly* one time around the mandrel. Close the sticky note on the mandrel (do not leave any exposed wood) with a very small piece of clear tape, and do not allow the tape to touch the wooden mandrel. You are now ready to build your ring.

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MATERIALS

With two metals:

12 grams Art Clay Silver
15 grams Art Clay Copper
5 grams Art Clay Silver syringe with green tip

With one metal:

25 grams Art Clay Silver
5 grams Art Clay Silver syringe with green tip

TOOLS

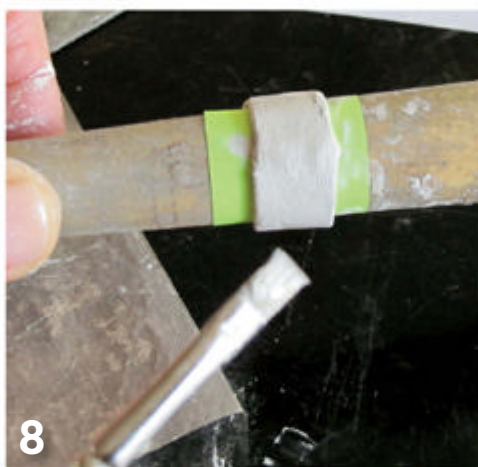
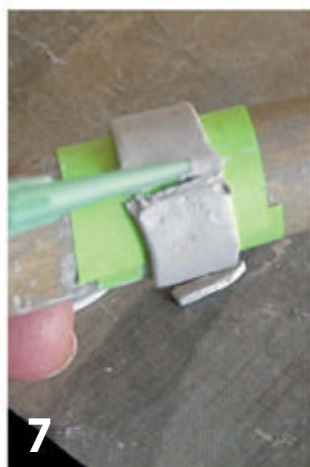
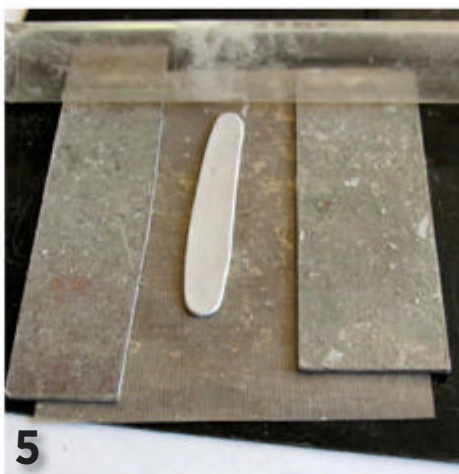
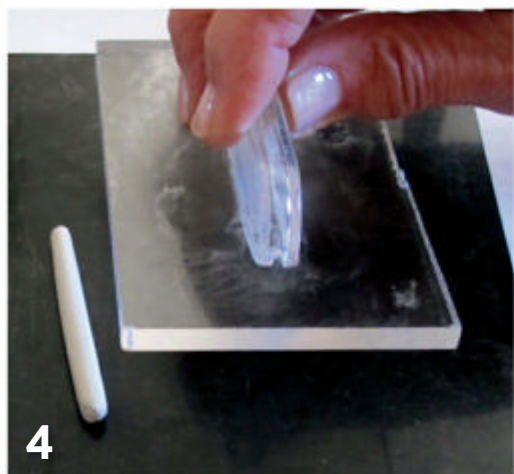
CLAY FORMING: Ring sizers, wooden ring mandrel, ring mandrel holder, sticky notes (I use Post-its), card stock (index card), snake roller, 1mm thickness guides (4 playing cards thick), long sharp straight edge cutting tool, scalpel, acrylic roller, non-stick work surface, resist (i.e. badger balm or olive oil), flat spatula tool, texture plate

CLAY REFINEMENT: 220-grit sandpaper, half round file, fine sanding sponge (such as 3M), paint brush

FIRING: Kiln, fiber blanket, steel mesh (supper fine), activated carbon, steel firing pan with lid

SOURCES

Most of the tools and materials for this project will be available from well-stocked jewelry supply vendors, many of whom can be found in our Advertisers' Index, page 77.



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Create the Silver Inner Ring

Photo 4 Create a template for the inner ring (the stationary band) by cutting a piece of card stock to a dimension of $\frac{1}{2}$ " by 3". Form 12 grams of silver clay into a long snake.

TIP: I do this by first shaping the clay by hand into a "hotdog" shape and then using a tool that I make, called a snake roller, to roll out a fat snake about 2 inches long.

Photo 5 Flatten the snake. Place the snake on a Teflon or other non-stick work surface. Lay 1mm thickness guides on either side of the clay snake, and use an acrylic roller to flatten the clay to the required 1mm thickness. Place the card stock template you created on top of the flattened clay and, using a long, sharp straight-edge tool, trim the clay to the exact size of the template.

Photo 6 Dampen the flattened, trimmed clay with water, because this will help the clay stay in place on the mandrel. Place the damp side of the clay on the paper-wrapped mandrel and wrap it completely around the mandrel so that

its ends overlap. Remove the overlap by trimming excess clay with a scalpel.

Photo 7 After trimming, lay the ends of the ring back on the mandrel and secure the seam between them with silver clay. I use an Art Clay silver syringe with a green tip for this purpose.

Photo 8 Use a wet brush to smooth clay into and over the seam. Dry the ring on the mandrel. After it is dry, remove it from the mandrel.

NOTE: The goal is to create a seamless ring, so it may be necessary to fill the seam (from both the inside and outside surfaces of the ring) several times with fresh clay, drying between each application.

Photo 9 Once the inner ring is dry and the seam is filled and smooth with all ring surfaces and undetectable, sand and even the outside edges of the ring by placing it on 220grit sandpaper. Move the ring in a figure-eight motion over the rough surface of the paper to promote uniform removal of material and to create flat, level sides.

The goal is to create a seamless ring, so it may be necessary to fill the seam (from both the inside and outside surfaces of the ring) several times with fresh clay, drying between each application.

Photo 10 Use a fine grit sanding sponge or 600grit sandpaper to smooth the outside circumference of the inner ring.

Photo 11 Use a half-round file to smooth the inner circumference of this ring. This same file can be used to bevel the edge of the ring's inside circumference, creating a more comfortable wear.

Create the Outer Spinner

For the color contrast of two metals, I build the outer spinner with Art Clay Copper, but for a monochromatic look, I use the same Art Clay Silver that was used for the inner ring.

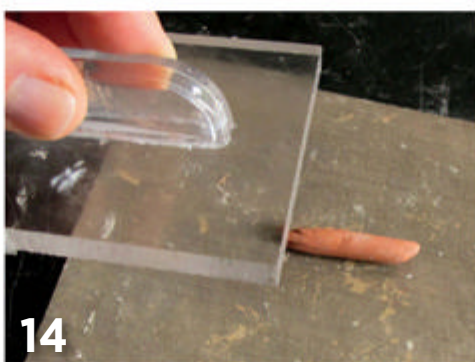
Photo 12 Before creating the outer spinner, we need to shield the outside surface of the inner ring so that it will not stick to the damp inside surface of the outer ring. Cut a strip of paper $\frac{3}{8}$ " by 3", and wrap the paper around the outside circumference of the inner ring. Trim the paper so that there is a $\frac{1}{8}$ " overlap and tape the paper closed.

NOTE: In the photo, I used green paper for the purpose of visibility, but normally I use plain white 20lb. computer paper.

Photo 13 If using copper clay, you will want to make paste. Place a pea-size piece of Art Clay Copper, about $\frac{1}{2}$ gram, in a small container, add two or three drops of water, and stir and add more water as necessary until a smooth, creamy texture is created.

Photo 14 Form 15 grams of clay into a long snake. Shape the clay by hand into a hotdog shape, and then use a snake roller to roll out a fat snake about 2.5 inches long.

Photo 15 Place the snake on a plastic or rubber texture of your choice that has been prepared with resist (i.e., Badger Balm). Lay the 1mm thickness guides on either side of the clay snake, and use an acrylic roller to flatten the clay to the required 1mm thickness.

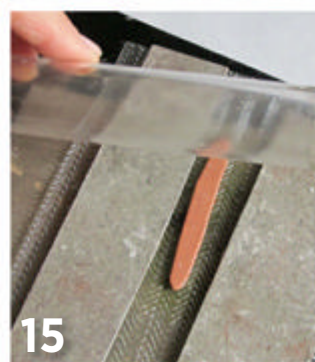
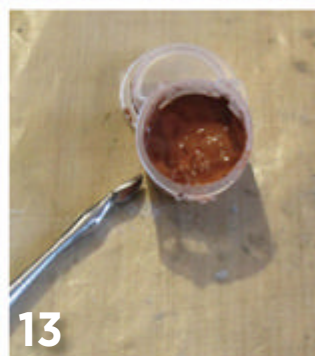


Design Start

To create rings with free spinning design elements and the challenge of constructing movement with metals.

Design Features

Form and line of spinning elements; balance



learn more from Arlene

Mixed Metal Clay Shadow Box Pendant, *Lapidary Journal Jewelry Artist*, July 2014

Enameled Copper and Silver Clay Pendant, *Lapidary Journal Jewelry Artist*, April 2013

Copper and Silver Clay Linked Bracelet, *Lapidary Journal Jewelry Artist*, July 2011

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#1 Design Challenge

The major construction challenge was accounting for the shrinkage of the two different metal clays. Firing the stationary band and the spinning band separately required significant filing and sanding of the fired rings to achieve the proper fit. After fitting, the decorative border on the station ring had to be added and the rings fired again.

Firing the spinner in place on the stationary band eliminated fit problems. Determining the proper firing schedule that would sinter copper and silver at the same time took a lot of experimentation but was worth the effort.

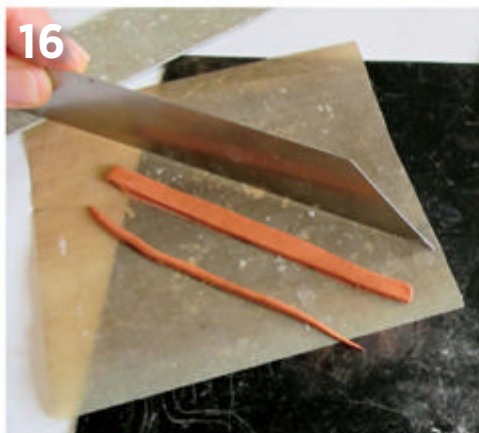


Photo 16 Trim the flattened and textured strip of copper clay to 1/4" width. I use a long sharp blade for this purpose. **Photo 17** Moisten the non-textured side of the long strip of copper clay, and lay the damp side down on the shielding paper covering the outside of the inner ring so that the ends of the copper



clay overlap. Remove the overlap by trimming the excess clay with a scalpel. Use the paste you created to fill the seam of the copper ring. The outer spinner has to dry in place around the inner ring. Once dry, it and the paper can be removed from the inner silver ring. Reinforce the seam of the spinner with additional copper paste, dry, and reinforce again until the seam is smooth and invisible.

Photo 18 Sand and smooth the sides and inside circumference of the spinner.

Photo 19 Test the fit and spin movement of the spinner on the inner ring. If the movement is not smooth, use a file or sandpaper to make adjustments to either the outside circumference of the inner ring or the inside circumference of the spinner until it is.

Photo 20 Once a perfect fit is achieved, the next step is to prevent the outer spinner from falling off the inner ring by creating decorative borders along the top edges of the inner ring. To stabilize the ring for the work needed in this next step, place the inner ring on a ring mandrel, and put the mandrel on a stand.

FIRING SCHEDULE

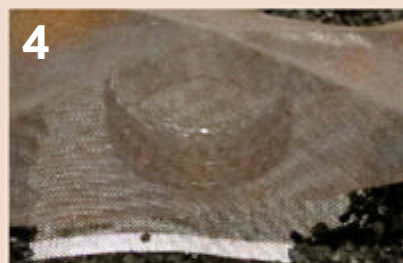
Silver and copper can be sintered at the same time, but the process requires two firings. The first firing is done on an open shelf to burn off the clay binders. Wrap the ring loosely in fiber blanket, and prop the fiber blanket and ring between two shelf posts. The bottom of the ring band should not be resting on the kiln shelf. Ramp the kiln full to 1000°F. No hold. Allow the ring to cool to room temperature, and carefully remove it from kiln.

The second firing is done in carbon. Place the ring in a steel container half full with carbon. Fill the container with more carbon until the ring is no longer visible. Cover the container, and place it in kiln. Ramp the kiln full to 1450°F, and hold this temperature for 4 hours. Allow the kiln to cool to room temperature before opening, and removing the ring from the carbon. To clean the copper and silver clay, use a brass brush with

a lubricant such as dish soap, and scrub the components under water. Finish the ring by polishing and tumbling.

For silver only: Only one firing is necessary. Wrap the ring loosely

in a fiber blanket, and prop the fiber blanket and ring between two shelf posts. Ramp full to 1600°F, and hold this temperature for 10 minutes. Open the kiln, and allow the ring to cool before touching.



Dampen the right edge of the outside circumference. Use silver syringe with a green tip and extrude a continuous line of clay along the dampened area to create a border. A damp brush may be used to move the extruded clay into position as needed. Dry.

Repeat with another extruded layer of silver clay over the first. Dry. Test if two rounds of syringe extrusion have created a border high enough to prevent the spinner from falling off that side of the inner ring. If not, repeat with another round of syringe. Dry and test again.

Photo 21 Place the spinner on the inner ring. Place the two-ring piece on a ring mandrel and the mandrel on a stand and create a decorative border on the other side on the inner ring by following the same instructions above.

Fire the ring, following the schedule in the box above. Once the ring has cooled to room temperature, use a brass brush with a soapy water to start the polishing process. Polish with appropriate tools or in a tumbler. As you wear this ring, admire your



work and enjoy the movement of your spinning ring.

ARLENE MORNICK is a Master Instructor for Art Clay World and teaches in the San Francisco Bay area. She wants to open new doors and paths of expression for others. Her work can be viewed at lemordesigns.com, and she can be reached at arlenemornick@yahoo.com.

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MOVING METAL
CLAY RING

SKILLS

- Metal clay construction
- Use of clay syringe

TIME IT TOOK

Several hours, plus firing time

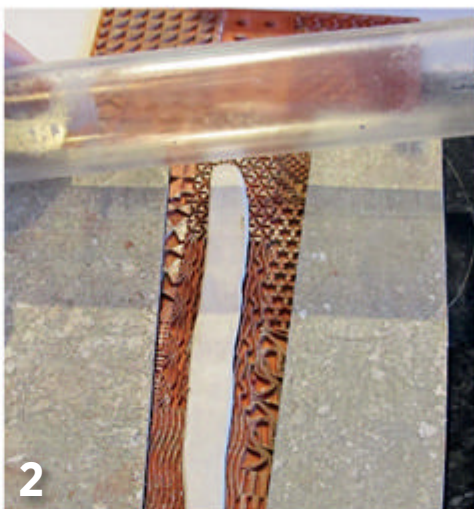
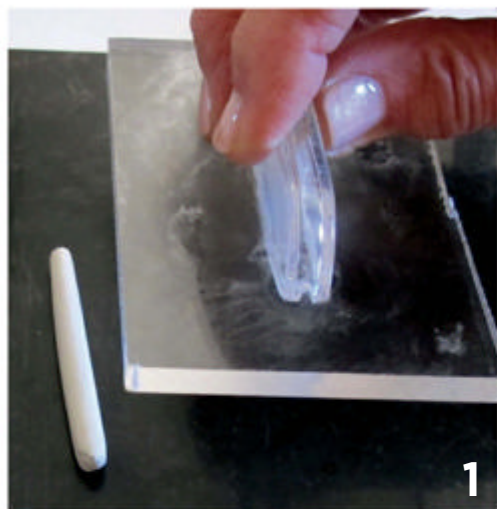


Moving Metal Clay Ring

A spinning ring with a decorative copper centerpiece

BY ARLENE MORNICK

LIKE MY OTHER SPINNING RING, this project features a silver clay ring band adorned by a movable element. A decorative copper-clay centerpiece is secured to a metal clay post and spins freely around it. Again, you have the choice of creating a dual color or single metal version.



Form the Ring Band

Photo 1 Create a template by cutting a piece of card stock to a dimension of ½" by 3". Form 12 grams of silver clay into a long snake, which will become the ring band.

Tip: I do this by first hand-shaping the clay into a "hotdog" and then using a tool that I make, called a snake roller, to roll out a fat snake about 2 inches long.

Photo 2 Place the snake on a textured surface prepared with a nonstick coating. (I use Badger Balm.) Lay 1mm thickness guides on either side of the clay snake, and use an acrylic roller to flatten the clay to the required 1mm thickness. If you do not want texture on your ring band, eliminate the texture plate. Place the card stock template on

top of the flattened clay, and use a long straight edge tool to trim the clay to the exact size of the template.

Photo 3 Wet the entire length of the untextured surface of the clay ring band with water. This surface will be placed on a sticky note affixed to a prepared ring mandrel.

The water on the clay will help the clay ring band stick to the sticky note and facilitate wrapping the band around the mandrel. Once you have put one end of the clay on the sticky note, use a smooth flat tool (spatula tool) to flatten out that end of the clay ring band.

Photo 4 Continue to wrap the clay ring band around the mandrel until you have overlapped the first end by about ¼ inch. Use a knife tool (scapel) to trim



MATERIALS

With two metals:

15 grams Art Clay Silver
5 grams Art Clay Silver syringe or paste
7 grams Art Clay Copper

With one metal:

22 grams Art Clay Silver
5 grams Art Clay Silver syringe or paste

TOOLS

METAL CLAY: Ring sizers, ring mandrel, ring mandrel holder, snake roller, long sharp straight edge cutter, scapel, 1 mm thickness guides (4 playing cards), 1.5 mm thickness guides (6 playing cards), acrylic roller, non stick work surface, flat spatula tool, textures for band, resist (i.e. Badger Balm or olive oil), molds or texture for center piece, decorative cutters ½" in diameter for centerpiece, paint brush, 3mm outside diameter tube or plastic straw

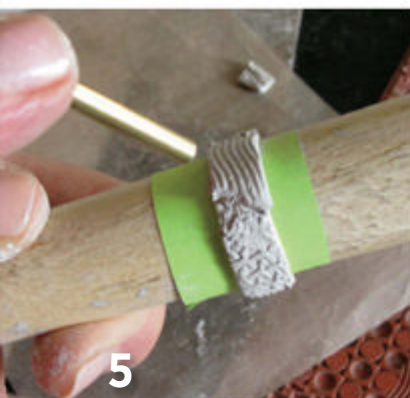
LAYOUT/OTHER: Sticky notes (I use Post-its), card stock (index card), pencil

FINISHING: 220 grit sandpaper, half round file, sanding sponge

FIRING: Fiber blanket, kiln, activated carbon steel firing pan with lid

SOURCES

Most of the tools and materials for this project will be available from well-stocked jewelry supply vendors, many of whom can be found in our Advertisers' Index, page 77.



Design Start

To create rings with free spinning design elements and explore movement of metal within metal.



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the excess clay off of the ring band. Place some silver metal clay paste or syringe between the two ends of the clay ring band and secure the clay ends together.

Photo 5 Use a straw or other form of tube with an outside diameter of 3mm to cut a hole through the double-layer segment on your clay ring band.

Photo 6 Place the tube on the overlapped ends of the band; push down thru both layers of clay and twist the tube, then lift tube from the clay. The resulting hole will serve as the seat for the metal clay post that supports the spinning centerpiece. Dry the ring on the mandrel. Sand and smooth the ring.

Photo 7 The decorative centerpiece can be made with copper or silver clay. To make this piece, I often use predesigned molds. Simply apply a resist (Badger Balm or other product) to the mold, press 2 or 3 grams of clay into the mold, and remove the clay before it dries. If you prefer to design your own centerpiece, place 3 or more grams of clay on the texture of your choice, flatten to a thickness of 1.5mm (6 playing cards), and cut out a decorative shape. Use the same tube or straw described above to create the center hole in the decorative piece. Dry the decorative piece. Sand the decorative piece as needed.

Photo 8 Flatten and level the back of the centerpiece by placing it on 220grit sandpaper and moving it in a figure-eight motion over the rough surface of the paper. This movement promotes the uniform removal of material, creating a flat, level back, which will be necessary for a freely spinning centerpiece.

Create the Centerpiece Post

Photo 9 Use calipers to measure the thicknesses of the overlap in the ring band.

Photo 10 Also measure the decorative element, and then add the two measurements together, plus another 2mm. This will be the length of the metal clay post supporting the spinning centerpiece. For instance, a ring band thickness of 5mm at the overlap, a centerpiece thickness of 1.5mm, and an extra 2mm would require



Design Features

Balance, form, and line

A tight fit of the post in the band is necessary; therefore, err on the side of making a post that slightly exceeds the ring band hole in circumference.

a post 8.5mm long.

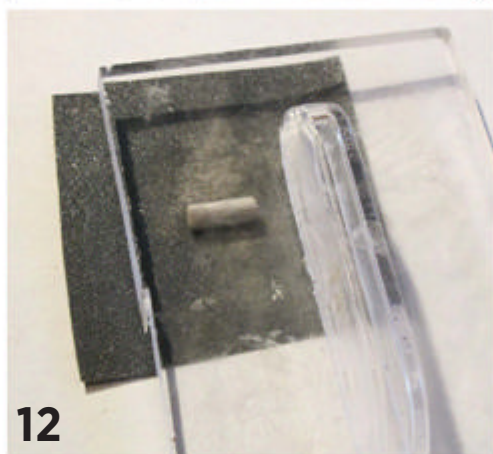
Photo 11 To create the metal clay post, use 2 grams of silver metal clay and roll out a snake. Before drying, ensure it will have the proper girth by testing the fit of the clay snake in the hole you created in the ring band. A tight fit of the post in the band is necessary; therefore, err on the side of making a post that slightly exceeds the ring band hole in circumference. Once dry, the post can be sanded to a perfect fit. Using a sharp tool, trim the post to the length determined above. Ensure the post is round and straight and allow it to dry.

Photo 12 Once the post is dry, sand it so that it fits perfectly in the holes created in the ring band and the decorative centerpiece. To do this, roll the post over 220grit sandpaper with a snake roller tool. This sanding method keeps the post perfectly round as its circumference is adjusted. Roll several times, test its fit, and repeat the sequence of rolling and fit-testing until the post fits securely in the ring band and the decorative centerpiece turns freely on the post. Creating the perfect fit can take some time.

NOTE: As an alternative, you can use a round file to increase the size of the holes in the ring and centerpiece until the post fits. With either method, proceed slowly and test the fit often.

Photo 13 To set the post in the ring band, place paste or syringe on one end of the post. Dampen the ring band hole with water, and sink the post in the hole until its pasted end is level with the undersurface of the ring band.

Photo 14 Turn the ring over, and secure the position of the post, as described above by applying silver metal clay syringe between any gaps existing between the end of the post and the underside of the band.



#1 Design Challenge

Both metals had to be sintered at the same time in the same firing.



learn more from Arlene

Mixed Metal Clay Shadow Box Pendant, *Lapidary Journal Jewelry Artist*, July 2014

Enameled Copper and Silver Clay Pendant, *Lapidary Journal Jewelry Artist*, April 2013

Copper and Silver Clay Linked Bracelet, *Lapidary Journal Jewelry Artist*, July 2011

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METAL CLAY DOUBLE
SPINNER RING



18

Photo 15 Turn the ring so that the post is facing up, and use silver metal clay paste to secure the post in the hole at the top of the ring band. Smooth syringe clay as needed with a damp brush. Dry the post in place.

Create the Stopper For the Post

Photo 16 Once the post is secured to the ring band and the decorative centerpiece in place on the post, the next step is to creating a stopper on the post to prevent the centerpiece from falling off. Place a small piece of paper on the post and push it down until it rests on the decorative centerpiece with the nub of the post poking through the paper. The paper will prevent the fresh clay used to make the stopper from sticking to the decorative element.

Photo 17 Form ½ gram of clay into a ball. Apply syringe clay to the top of the post, and press the ball of clay onto the post.

Photo 18 For aesthetics rather than function, flatten the ball of clay on the post. Do this by pressing the snake roller firmly on the ball. Dry the stopper. Sand

ADJUST SHAPE OF RING AFTER FIRING

Sometimes during firing a ring band may slightly distort from its original round shape. Right out of the kiln, check the roundness of the band. If needed make the adjustment to the shape of the ring before doing any polishing work. Hold the ring in your non-dominant hand; place it on a tapered steel mandrel while holding the mandrel in your dominant hand. Push the ring down the mandrel with non-dominant hand while at the same time using your other hand to twist the mandrel up and around the inside of the band. Remove the ring, turn it over, and repeat the process. Continue in this manner until the band has rounded sufficiently. Proceed to brass brush the ring in soapy water and polish as desired.



and smooth if needed. Fire according to instructions for the first ring. (See Firing Schedule, page 47.)

Once the ring has cooled to room temperature, use a brass brush with a soapy water to clean the ring, and polish with tools or in a tumbler.

ARLENE MORNICK is a Master Instructor for Art Clay World and teaches in the San Francisco Bay area. She wants to open new doors and paths of expression for others. Her work can be viewed at lemordesigns.com, and she can be reached at arlenemornick@yahoo.com.

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What's the *Best Class* You've Ever Taken?

*Answers to this
question from 10
jewelry artists*

BY SHARON ELAINE THOMPSON

You're never finished learning or improving, either as an artist or a human being. Sometimes a class is just what you need to give your creative or business skills a boost. The class you take that has nothing to do with jewelry making may change your life or completely shake up your work.

We asked a number of jewelry artists to name the most memorable class they've ever taken. The answers range from the first class they took, to a workshop with a respected artist, to a business class, to something as simple — and as complex — as an exercise class. Sometimes all it takes is a magazine.

Where will your creative inspiration come from? Just remember: It's never too late to learn!

Phil Renato

"The most transformative class I've taken was called *The History of Body Adornment*, with Mary Lee Hu at the University of Washington in 2002. Before I worked with Mary and discussed issues such as those in

this course, I was almost entirely convinced that my work was about me, about materials, about processes, about making stuff that popped into my head. In 10 weeks, we moved from humans covering themselves with mud in caves to Thracian goldsmithing, Victorian chatelaines, and through to body piercing and conceptual jewelry. Mary would have us try to understand the centrality of what we wear in who we are. While my own work is still far too focused on me, that has been an essential point of view in helping to train a new generation of jewelers that make work for other people, rather than entirely for their own ends."

Phil Renato is the Chair of the Allesee Metals/Jewelry Design Program, Kendall College of Art and Design, Grand Rapids, Michigan.

Micki Lippe

"I took a class at Washington University in St. Louis, Missouri about 35 years ago. I had two kids, and I really wanted jewelry to be my career. This three-week class really helped me get that ball rolling. The most important part for me was the week with Robert Ebendorf. He talked about many things but one of the best was 'playing.' Take some time and just 'play.' Cut up file folders, bend wire . . . it does not really matter what it is. Do not think about what you are going to make, just have fun. We get all rigid in our thinking and that stymies our creativity. We need to give ourselves permission to do whatever comes into our heads!"

"The other thing that was really important to me was the time I spent in Germany sharing a studio with Andrea Wipperman, who had a commission for a sculpture to commemorate the birth of a local poet that was rather a cult figure. As I watched her process, she first had several artists she admired come for coffee at the studio. From those discussions and her own ideas, she made one model, which I thought was great. Then she pushed that idea and made another model. Then she pushed *that* idea and made the final piece, which was outstanding. From that, I learned not to be satisfied with your first idea. Push it. Move further than you thought you could."

Micki Lippe is a jewelry artist based in Seattle, Washington.



CLOCKWISE FROM ABOVE Phil Renato

Mondo Tork Neckpiece
Painted ABS plastic, found mirrors

PHOTO: PHIL RENATO

Micki Lippe

Necklace
Canadian pennies, sterling silver, 22K gold, hematite

PHOTO: MICKI LIPPE

Phil Renato

Scuaroid Bracelet
Painted ABS plastic

PHOTO: PHIL RENATO

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their turn » PAGE 8

Lexi Erickson
Bolo
Goldstone,
sterling silver
PHOTO:
JIM LAWSON



Lexi Erickson

"I started out as an archaeologist, so archaeology has inspired me tremendously. After learning the basics at the university, I've been blessed to study with some of the most highly respected teachers in the US. I've learned so much from my mentor, Harold O'Connor, one of the foremost teachers in the world. He has influenced my designs so much. I share tips I learned from him with my students. Although I've taken several classes with him, it has been his friendship which has truly advanced my jewelry design.

"For actual workshops, one was with gifted teacher, Julie Jerman-Melka, of Flying Anvil Designs. She taught me some great hammer techniques and textures. (Sadly, she is no longer teaching but I am so grateful she did). Another great class was with Marne Ryan. Gosh! Texture! She is the one to teach me that sterling does indeed fuse to sterling and that a small amount of gold will put the right pizzazz on a piece. She taught me to love opals, too. My friend David Huang inspired me with his richly colored patinas.

learn more from lexi erickson

How to Solder Jewelry (videos)
How to Solder Jewelry (ebook)
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"Texture and color from these fabulous teachers have changed my life and my designs, which are inspired by Harold. It really doesn't get any better than this. Don't ever pass up an opportunity to study with one of these fabulous instructors."

Lexi Erickson is a contributing editor to Lapidary Journal Jewelry Artist and the President of Wubbers University. She has made multiple best-selling DVDs for Interweave on soldering, stone setting, bail design and copper etching.

Arthur Hash

"The first class that had a big impact on me was my beginning level metalsmithing class taught by David Shea in the Crafts/Material Studies program at Virginia Commonwealth University. David inspired me and challenged me. He started all of his classes the same way, telling us: 'You are not going to make anything new.' It was his way of challenging his students, begging us to impress him. It was not easy.

"The second class that stuck with me was a woodworking class of all things, taught by Karl Burkheimer in the Crafts Department at VCU. This class changed the way I worked. It slowed me down and forced me to pay attention to details. You can't put wood back once you cut it off. It taught me to respect the material and to really make a plan before hacking into something.

"Don't settle for what you know you can achieve. Focus on the biggest impact you can have, then commit and be ambitious."

“The last set of classes that helped me decide this is what I wanted to do with the rest of my life was my graduate seminar courses in Metalsmithing and Jewelry Design at Indiana University. They helped me see what I was doing and helped build my identity as a jeweler/designer.”

Arthur Hash is an assistant professor and area coordinator for the Metalsmithing & Jewelry Design program at Appalachian State University in Boone, North Carolina.

Michael David Sturlin

“The best class I’ve ever taken was *Marketing Designer Jewelry* with Alan Revere at the Revere Academy in 1994. It was a transitional moment in my career. This single day of information propelled me further in my career than the 25 years leading up to it, covering as it did so many diverse business topics, including the 4 P’s of pricing, promotion, placement, and publicity. I sincerely doubt I would have accomplished all of what I have in the years following without this very beneficial experience.”

Michael David Sturlin is an educator, industry consultant, and award-winning goldsmith. He is a faculty member of the Revere Academy of Jewelry Arts.

learn more from michael david sturlin

Master the Jeweler’s Saw (video)
Create the Perfect Workspace (video)
Jewelry Bench on the Fly (video)
How to Transfer Sawing Patterns (video)
Find Your Own Second Opinion (*Lapidary Journal Jewelry Artist*, September/October, 2013)

> shop.jewelrymakingdaily.com



Michael David Sturlin

Citrine Repoussé Pendant
Gold, citrine, diamond

PHOTO: JON BALINKIE/CAMERA-
WERKS



ABOVE

Emiko Oye

Emiko-o Reware Bracelets
Repurposed LEGO®, sterling
silver, rubber cord

PHOTOS: COURTESY EMIKO OYE

LEFT

Emiko Oye
Maharajah’s 6th Neckpiece
Collection of Los Angeles
County Museum of Art
Repurposed LEGO®, rubber
cording, sterling silver



Emiko Oye

“I mostly take business marketing classes or listen to webinars. I generally get inspired by talks or conferences that have a broader audience and at first appearance don’t seem to have anything to do with craft until the talk progresses and the dots connect. American Craft Council is good at putting together conferences in this manner.

“I went to the Nearly Impossible Conference in San Francisco last September hosted at Heath Ceramics and really was revved up by Google Venture’s Rick Klau’s talk: *Objectives and Key Results (OKRs) — Setting Goals*. Biggest take away: Don’t settle for what you know you can achieve. Focus on the biggest impact you can have, then commit and be ambitious. It only takes an hour every quarter to do, yet I’ve never seriously done this for my business. Eye opener.”

Emiko Oye is a jewelry designer based in San Francisco, California.

learn more from emiko oye

Leather, Paper or Plastic?
(*Lapidary Journal Jewelry Artist*, September/October, 2013)

> shop.jewelrymakingdaily.com

During Kate Wolf's *Rings, Rings, Rings* workshop, Kelly Conroy and other students learned different wax carving techniques and how to set their flex shafts up as lathes.

PHOTO: COURTESY KELLY CONROY



Kelly Conroy

"A class that really inspired me, and where I felt like I learned so much, was the *Rings, Rings, Rings* workshop I took with Kate Wolf up in Portland, Maine this past summer. It focused on carving wax rings for a faceted stone. But we also learned how to set up our flex-shaft handle as a mini lathe to make a variety of different wax bands and bezels for round stones. It's incredible the talent and information she has and shared. I left there wishing I had three more days to continue working with her."

Kelly Conroy is a jewelry artist based in Boston, Massachusetts.



find more jewelry-making classes

See our extensive listing of jewelry-making classes online in the Jewelry-Making Class Directory on JewelryMakingDaily.com. Classes are organized by city, state, and country. Make sure to add your own class offerings in the forum!

jewelrymakingdaily.com/forums/t/5304



Kerin Rose
Rose Necklace
Argentium sterling silver
PHOTO: COURTESY KERIN ROSE

Kerin Rose

"I love to cross pollinate, to jog my creative process by taking workshops in unfamiliar media, like glass casting or ceramics. I then try to find ways to translate what I learn to my jewelry making. It's really my favorite thing to do, even if I am uncomfortable, which I often am."

"Two years ago I took a week-long workshop at a bronze foundry in southern Vermont — just me and a couple of big men, contractors looking to create and cast their own handles and knobs for homes they were building. At the end, I was the only one comfortable with the molten metal and fire, and I got to pour their molds! It was so much fun! It began my desire to create larger scale non-functional work, and move away from jewelry in the next few years. So that workshop felt like life changing."

"The best jewelry-making workshop I have ever taken was with the amazing Kate Wolf in Portland, Maine. I already knew how to carve, having been taught by a friend of my dad as a kid and, later, by a classically trained jeweler from Germany. But what is magical about Kate's methods is that you learn to trust your eyes and really use your instincts. Her approach to working wax is truly organic, and she is just so wise! She is a consummate artist, constantly creating new ways to work and new tools. Add to that her ability to instill confidence in just about anyone, and hilarious personality. Learning from her changed my approach to what I do. What a great gift from a great natural born teacher!"

Kerin Rose is a jewelry artist based in Burlington, Vermont.

Greg Genovese

"I took no class to learn what I do. I learned everything I know from reading *Lapidary Journal Jewelry Artist*. It's just that simple. My dad bought me a rock tumbler for Christmas when I was 10. I was hooked! I put the tumbler in the basement next to the washer and it went on for 30 days. When the rocks were finished, I showed them to everyone. My teacher, Mrs. Sandra, gave me my first copy of *Lapidary Journal*. From that day, I read the magazine from cover to cover. I especially loved the classified section."

learn more from greg genovese

A Drusy Like Midnight (*Lapidary Journal Jewelry Artist*, March, 2014)

> shop.jewelrymakingdaily.com

“At first, I had no money, so I simply read all the names of the rocks that were offered. When I was 12, I landed a job working after school. I made \$3.00 a week and I saved every penny. After a month, I had \$12.00 and I asked my Dad to get me a money order at the Post Office. I ordered a mixed selection of slabs from a dealer in Oregon. Forty-eight years later, I still love rocks. Right now, I’m in Brazil, cutting 900 pounds of ‘Sleeping Drusy’ and preparing for the Tucson show.”

Greg Genovese is a renowned lapidarist and gem cutter based in Cape May, New Jersey.

Harriete Estel Berman

“Twenty-four years ago, I attended an exercise class for the first time. Prior to that, I thought fitness classes were for athletes — but I am an artist. My epiphany was that regular exercise is the only way to maintain my health, weight, and physical abilities. Gradually, I increased my exercise and enthusiasm for staying fit. It became a passion — and get this! — now I lead six exercise classes a week leading others in fitness. It has changed my life.

“I know lots of artists and makers don’t think they have time for exercise. Nothing can be further from the truth. Exercise gives you energy, improves your health, and



ABOVE

Harriete Estel Berman

Golden Girl Bracelets
Recycled tin cans, wood,
handmade paper

PHOTO: PHILIP COHEN



LEFT

Harriete Estel Berman

Push Yourself Flower Pin
Recycled tin cans

PHOTO: COURTESY HARRIETE ESTEL BERMAN

reduces the amount of time dealing with health problems and expense of medications. Exercise gives you the strength and energy for a longer healthier life. I also find that the exercise time gives me a mental break to view my daily studio work from a different perspective. New ideas or approaches emerge so that I return to the studio with renewed enthusiasm.”

Harriete Estel Berman is a jewelry artist based in the San Francisco area.

FIND THEM

Michael David Sturlin: revereademy.com

Harriete Estel Berman: harriete-estel-berman.info

Phil Renato: philrenato.com

Micki Lippe: looselyhinged.com

Arthur Hash: arthurhash.com

Emiko Oye: rewarestyle.com

Kelly Conroy: kellyjeanconroy.com

Kerin Rose: kerinrose.com

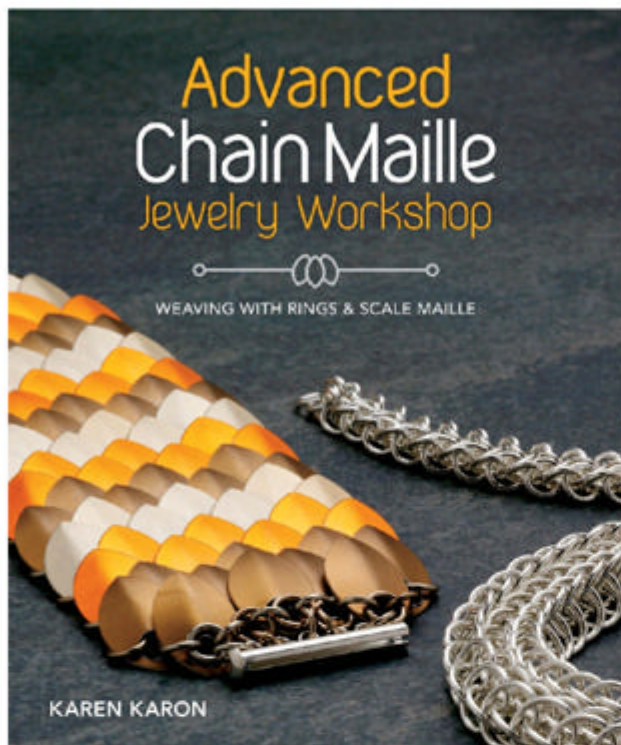
Lexi Erickson: lexiericksondesigns.com

SHARON ELAINE THOMPSON has written for *Lapidary Journal Jewelry Artist* since 1987. Her book, *Good Bones: the Elements and Principles of Design for Jewelry Makers*, is coming soon from Brynmorgen Press. You can learn more about her at sharonelainethompson.com.

See More Classes in This Issue

FOCUS ON
EDUCATION

PAGE
72



ADVANCED CHAIN MAILLE JEWELRY WORKSHOP

By Karen Karon

©2014, INTERWEAVE
PAPERBACK, 160 PAGES

When you think of chains and jewelry, do you usually think of a simple chain on which to hang a pendant? I know I did. But Karen Karon's book, *Advanced Chain Maille Jewelry Workshop: Weaving with Rings & Scale Maille*, will definitely change your mind.

This great resource takes basic chain maille techniques and builds on them, teaching you more complex chain maille patterns. And it also features "scale maille" techniques. Scale maille is one of the hottest jewelry fashion trends right now. It's a very modern look with a medieval feel. And yes, I've become a fan. In the book's introduction, Karon says:

For those who want to design with alternative materials, the chapter on weaving with

scales, a current hot trend in chain maille and fashion is sure to please. The weaves included in the book are mostly modern weaves inspired by the classics and created with some very talented members of the chain maille community. I have explored and experimented with these weaves, designing some cool jewelry and accessories along the way.

The book gives very clear instructions on how to master every technique and includes step-by-step projects for each one. It also includes thorough lists of all the tools and materials you'll need for your advanced chain and scale maille creations, along with resources for acquiring what you'll need. There's a very helpful section on jump rings — how to select purchased jump rings or how to make your own if you're so inclined.

Perhaps my favorite section of the book is toward the end. Karon gives you excellent instructions on how to finish your piece — something that seems intuitive but is frankly often overlooked.

This book — as Karon makes clear — is not for beginners. If you're not familiar with basic chain maille, you should start with her earlier book, *Chain Maille Jewelry Workshop*, to learn the basics. But for anyone who has gotten the "chain bug," this book is a must-have for your jewelry skills library.

AVAILABLE AT SHOP.JEWELRYMAKINGDAILY.COM

COMING IN MAY/JUNE



Kate Furman
Reassembled
Necklace
Found wood,
steel, suede,
epoxy resin
PHOTO:
AZUR MELE

- Easy Pebble Souvenir Jewelry
- Designing with Wood
- Tumbling Tips
- Start a Jewelry Business

new from...

LAPIDARY JOURNAL JEWELRY ARTIST

SOLDERING JEWELRY WITH CONFIDENCE — SWEAT SOLDERING

Are you frustrated in your efforts to solder? Does the solder flow where you don't want it to travel? Or worse yet, you can't get it to flow at all? Are you afraid of the torch and uninformed in its use? Do

you wonder how you can solder multiple joints without your piece falling apart? Renowned jewelry-making instructor Connie Fox developed this Craft U course to help you build confidence at the soldering bench.

"Sweat Soldering" is the first of a series of 3 four-week courses; the subsequent courses will include "Butt Joint Soldering" and "T-Joint Soldering." Connie gives you detailed step-by-step information on how to make these three types of foundational solder joints. Detailed text, numerous images, and select videos will show exactly what to do to hone your soldering skills. She also includes tips and tricks she uses regularly in your own studio, along with projects you can copy or adapt to suit your own design preferences.

"Soldering Jewelry with Confidence — Sweat Soldering" begins on April 1 at craftonlineuniversity.com. To help you with your work during the course, you can also order the accompanying materials and content collection, which includes a basic soldering kit with pickle pot, third hand, copper sheet, silver solder sheet, and more.



VIDEOS

Kitchen Table Metalsmithing: Make Soldered Jewelry with 6 Easy to Use Torches with Kate Richbourg

Crushed Metal Cuff and Hydraulic Press with Richard Sweetman

Create Wire and Cabochon Rings with Richard Sweetman (video download)

Fast Forged Silver Bracelet with Richard Sweetman (video download)

Intro to Chain Making: Single Loop-in-Loop with Ann Cahoon

Further Explorations in Chain Making: Double, Two-Way, Two-Way Double, and Three-Way Loop-in-Loop with Ann Cahoon

Chain Making with Ann Cahoon: Single, Double, Two-Way, Two-Way Double, and Three-Way Loop-in-Loop with Ann Cahoon

DIGITAL COMPILATIONS

How To Sell Jewelry Online: Collected Net Profits, 2012-2013

By Cathleen McCarthy

CONTENT AND PRODUCT BUNDLES

Wood Tools for Forming Metal Collection

- Wood Dapping Set
- Wood Shaping Block
- Create Spirals, Tubes, and Other Curves for Jewelry Making (video)
- Workbench Guide to Jewelry Techniques (book)
- And more!

Leather Collection

- 10 Super Hot Leather and Wire Jewelry Projects (digital compilation)
- 10 Mixed Media Jewelry Projects (digital compilation)
- *Lapidary Journal Jewelry Artist*, September/October 2014
- And more!

Exclusive Stamping Kit (See *Cool Tools & Hip Tips*, page 14)

- New Directions in Punched Metal Jewelry (book)
- Stamped Metal Jewelry (book)
- 10 Projects Stamping Metal and Wire (digital compilation)
- Upper Case Metal Stamping Set
- Texturing Hammer
- Steady Stamp
- And more!

General Metalsmithing Basic and Deluxe Collections

- Metalsmith Essentials: Basic Fabrication with Helen Driggs (video)
- The Workbench Guide to Jewelry Techniques by Helen Driggs (book)
- Artisan Bails (video)
- Metalsmith Essentials: Basic Jewelry Fold Forming (video)
- Mini Tru Strike 7 Piece Hammer Set
- And more!

TOOLS

Fretz Tools

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Web Seminar
"The Art of Production Jewelry"
With Betsy Lehdorff



Jewelry-Making Web Seminars

Interweave and Jewelry Making Daily offers a series of incredibly informative web seminars for anyone who wants to learn more about designing, creating, and/or selling jewelry. Whether you want to explore a new technique, become more proficient in an old technique, or expand your jewelry business, there are web seminars just for you. These seminars are scheduled for April:

- **April 15:** Jewelry Making with a Butane Torch: 3 Models Demystified with Kate Richbourg
- **April 22:** The Art of Production Jewelry: Making Multiples to Maximize Time and Profits with Betsy Lehdorff
- **April 29:** Soldering 911: Troubleshoot Your Soldering Challenges with Lexi Erickson

All web seminars are 1 hour long and begin at 1 PM ET. If you can't attend the seminar of your choice at that time, you can purchase it "OnDemand" and watch the entire presentation at your leisure. There are a wide variety of OnDemand web seminars currently available in the Jewelry Making Daily store, including:

- Wire Weaving Techniques: Mastering Fine-gauged Wire Weave with Sarah Thompson
- An Editor's Guide to Getting Published: Best Practices for Submitting Your Jewelry Designs with Sara Richardson
- Designing Jewelry that Will Sell with Anne Potter
- And many others!

AVAILABLE AT SHOP.JEWELRYMAKINGDAILY.COM

NEWS TO SHARE?

? Facets accepts news and images of new products, innovations, industry happenings, and events as space permits. Share your news by sending items to: KRosenbusch@interweave.com; or Lapidary Journal Jewelry Artist, 88 Glocker Way, #299, Pottstown, PA 19465. Please be sure to indicate "Facets" on the subject line or envelope.

SPECTRUM AWARD WINNERS

The American Gem Trade Association (AGTA) announced the winners of the 2015 Spectrum Awards™ and Cutting Edge Awards at its annual Awards



Best of Show and 1st Place, Classical

Leon Mege
Ring
Platinum, 4.71ct Paraiba tourmaline,
French-cut Diamonds

PHOTO: JOHN PARRISH

Gala on February 7 in Tucson. The Spectrum Awards honor designers whose work uses natural colored gemstones and cultured pearls in fine jewelry design. The Cutting Edge Awards honor creativity in lapidary arts, including faceted gems and pearls, carvings, and objects of art.

MORE AT AGTA.ORG

Kitchen Table Metalsmithing

If you want to create metal jewelry in the comfort of your own home but you don't have the space for a large studio, Kim St. Jean's series of Kitchen Table Metalsmithing videos are perfect for you. Using riveting, other cold connections, and easy metalworking techniques, she tells you how to get started, the tools and materials you'll need, and how to master each technique with step-by-step instructions. Each subsequent video builds on the lessons learned in the previous ones, building your skills as you go along.

Videos now available are:

- Wire Riveted Earrings
- Tube Riveted Earrings
- Balled Headpin Rivets
- Tube Riveted Layered Earrings
- Dapped & Crinkled Earrings
- Domed Paddle Earrings

If you don't have all the things on hand which you'll need to create the projects in the videos, you can order the accompanying materials and tools collection which includes hammers, pliers, metal sheet, cutters and shears, and much more. Then you can "play along" with Kim.

AVAILABLE AT SHOP.JEWELRYMAKINGDAILY.COM



PHOTO: JIM LAWSON

Turn your crafting into a career!



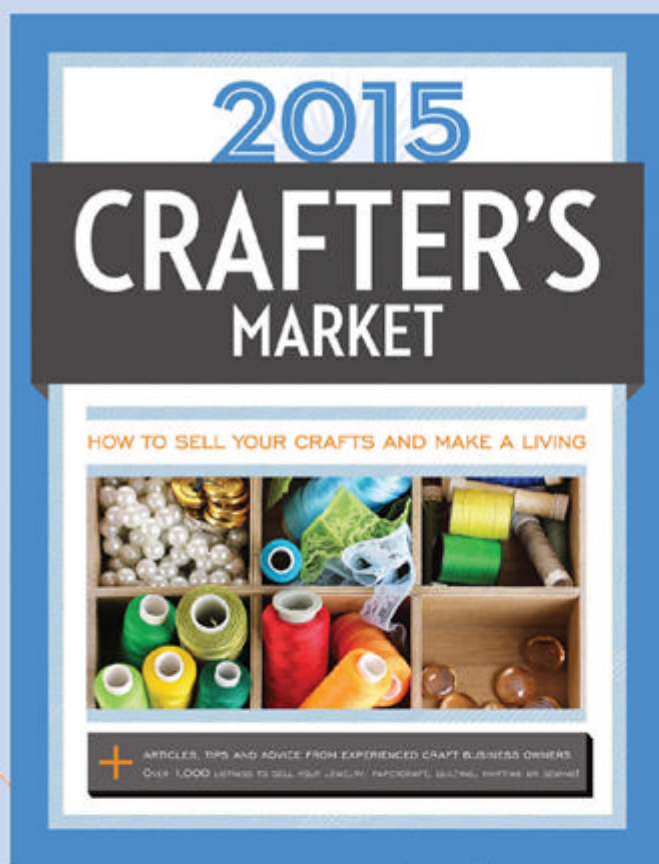
With up-to-date information on more than 1,000 craft market resources, proven social media marketing strategies, and inspiring interviews from some of the biggest brands in craft today, the first-ever **2015 Crafter's Market** offers a whole world of possibilities for marketing your craft!



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**Wherever Books
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Crafter's Market 2015: How to Sell Your Crafts and Make a Living
Edited by Kelly Biscopink
Fons & Porter Trade Paperback Original/F+W; \$34.99
ISBN: 9781440239786
Page Count: 496



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ASK THE EXPERTS

questions, answers, & tips

By Tom & Kay Benham,
contributing editors



POLISHING METAL CLAY TO A MIRROR FINISH

Q *Can a Sterling Silver ring made from Precious Metal Clay be polished to the point where it has that beautiful almost “mirror finish type” shine? I’m trying to put together a plan of action and order supplies based on my goals. I know that Silver made using PMC is very dull and am sure it can be polished/shined to some degree, but can it be made to actually be bright and shiny? If not, do you have suggestions on any other supplies and/or methods I should be looking into?*

Hoofs,
VIA JEWELRY MAKING DAILY
ASK THE EXPERTS FORUM

A We’re long-time fans of Metal Clay Artist and Senior Instructor of RioRewards® program, Terry Kovalcik, so we posed your problem to him. He sent this response:

“A good finish starts even before a metal clay piece goes into the kiln to be sintered. First, check the dried, completed piece for scratches and other imperfections, and refine to a

pristine surface. To do this, sand the dried piece with three levels of high-quality, fine-grit sandpaper (the black sheets) — starting with 400 grit, moving up to 600, and then finishing up with 800 grit.

For lots of contours, use 3M sanding sponges instead of the sandpapers. First, check the surface and determine how extensive the imperfections are and decide what grit to start with. In most cases, Superfine is a good level to start with, moving to Ultrafine and ending with Microfine. If there’s a need to be more aggressive, begin with Fine grit, which is a bit coarser than Superfine. The aim of the sanding process is to use the next grit to take out the scratches of the preceding grit. Once the surface is refined to the desired finish, fire (sinter) the piece.

After firing, silver metal clay looks white when it comes out of the kiln. Use a good quality soft brass brush and some soapy water to brush the cooled piece and bring up the metal surface. Brushing also removes any heat patina created during sintering. Next, use one of my favorite finishing

tools: 3M Radial Bristle Discs attached to a flex shaft. These abrasive, radial discs come in assorted grits and diameter. The process is similar to the sandpaper — you start with a coarse grit and move down the line of finer grits until you get to the level of finish you want. I normally start with the reddish brown (220 grit) discs which should remove minor scratches and oxides. For more severe scratches or imperfections, start with a slightly coarser grit (80 grit/yellow or 120 grit/white). If these coarser grits are needed, be careful, they are very aggressive and will quickly remove material or damage surface designs if you’re not paying attention. For a mirror polish, work through the grits and finish with the peach (6 micron) discs. For a really bright mirror polished finish, the light green (1 micron) discs will do the job.

For the final step, I always like to hand finish my piece using 3M polishing papers. For the bright, highly polished finish, start with Mint (2 micron/6000 grit) and then go to Lt Green (1 micron/8000 grit). This process will produce a highly reflective polish that has a uniformed feel and finish. Using a soft toothbrush, wash the piece with soap and water to clean away any dirt and residue left during the finishing process.

One final note on safety. To protect your eyes and lungs, always wear safety goggles and a dust mask when working with a flex shaft and finishing tools. Remember to tie back any long hair to prevent tangling with these motorized tools.”

We think you’ll agree that this photo (above) of Terry’s recent bracelet posted on Facebook exemplifies his ability to achieve a shiny surface. Contact info: Terry Kovalcik STUDIO, 57 Pompton Road, Haledon, New Jersey 07508, 973.942.9359, VisualTwists@gmail.com, Website: terrykovalcik.com.

WHAT GAUGE OF BRASS FOR ETCHING?

Q *I'm wondering if a sheet of brass with a thickness of .010" can be etched.*

Gail

VIA JEWELRY MAKING DAILY ASK THE EXPERTS FORUM

A Your sheet is pretty thin for etching, but we should first establish if you are etching metal that will be made into a piece of jewelry — a

one-time etching, or if you wish to etch a brass plate to be used multiple times to transfer the design into metal sheets.

If you plan on making “one of a kind” etchings we recommend that you use at least 24 gauge (.0201") metal for earrings and heavier gauges for pendants or bracelets.

For design plates to transfer etched designs using a rolling mill, we would recommend using 20 gauge (.0320") or heavier.

FOLDING JEWELERS BENCH REUNION

A pleasant surprise awaited us when we checked in to teach our August Bracelets, Bracelets & More workshop for the Southeastern Federation of Mineralogical Societies at Wildacres. We learned that Danny Griffin was teaching a Jewelry Bench Building workshop based on our Hide-Away Jeweler's Workbench project published in the July & August 2003 issues of *Lapidary Journal Jewelry Artist*. Over the years, we'd learned of several individuals who had made their own bench from our instructions but it was even more rewarding to learn that Danny was teaching this project and that this was his second workshop.

Danny transported the raw materials and most of the woodworking equipment for the students to complete their own bench, so they could transport it home and immediately set to work. Danny has made several alterations to our original design such as providing beautiful oak, maple, and walnut hardwood plywood so the finished benches become an attractive piece of furniture that one might leave set up rather than stored in a closet.



Each student selected their own color combination of stains to personalize their bench. Although a couple of the students had no woodworking experience before taking this class, they easily completed the project and all enjoyed the bragging rights for their handcrafted jewelry benches.

We've recently been notified by the Southeastern Federation of Mineralogical Societies Inc. that this workshop will be offered at Wildacres the week of September 21, 2015. For additional information check out this link: sfmsworkshops.com.

learn more from the Benhams



Custom Equipment and Tool Making

Custom Hardwood Bench Pin (project)

Custom Flex Shaft Fixture (project)

Getting Yourself Out of a Pickle (project)

Hardwood Swage Block (project)

Tribal Shield Copper Earrings (project)

Copper Chased Pendant (project)

Silver Pendant Setting (project)

Torch Fired Sunflower (project)

Riveted Sterling Sunflower Pendant (project)

> shop.jewelrymakingdaily.com

tip:

VISUAL CLOSE-UPS

Aging entails certain difficulties; vision problems are a frequent complaint. We recently ran across Adlens Adjustable Instant Prescription Eyeglasses EMO2 (non-prescription) sold by AC Lens on line. Each lens is adjusted independently of the other which is superior to the usual readers with a specific focal point for both lenses. They are quite useful for anyone experiencing vision fluctuations after certain eye procedures. Plus, they are reasonably priced at \$30 per pair. Here's the link: aclens.com/readers. Or call 1.888.888.5428.

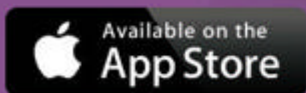
ASK THE EXPERTS VIA JEWELRY MAKING DAILY

? Send your questions and tips to: jewelrymakingdaily.com/asktheexperts

(Send snail mail to: Lapidary Journal Jewelry Artist, Attn.: Ask the Experts, 88 Glocker Way #299, Pottstown, PA 19465.)

Please include your full name and where you live. Answers and tips will appear in print with more online.

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Unlock an infinite number of *jewelry making possibilities* with **Making Soldered Jewelry**



Explore this information-packed special issue that will unlock the secrets of successful soldering. Whether you are a seasoned soldering pro looking for tips to become more efficient or a novice looking for advice on which torch will suit your needs, there is something for everyone.

Learn all about soldering at:

shop.jewelrymakingdaily.com/Soldering2015



PHILADELPHIA

Greater Philadelphia Expo Center, Oaks, PA

Workshops: August 19–23, 2015

Expo: August 21–23, 2015

Polish your jewelry-making skills & stock up on supplies at Bead Fest Philadelphia!

Join your fellow jewelry makers at Bead Fest Philadelphia, the largest jewelry-making show on the east coast! The Expo will be packed with 350+ booths and tables loaded with beads, gems, tools, and even finished jewelry.

Veteran instructors like Anne Mitchell and Jill Wiseman—plus new instructors like Erin Keck and Huib Petersen—will lead hands-on workshops on everything from metalsmithing and enameling to beadweaving and much more! We've even rounded out the schedule with lampworking, exclusively at Bead Fest Philadelphia.

The workshops are filling quickly—reserve your seat today!

NEW: Abyssinian Bracelet
Liisa Turunen



Tribal Cuff with PMC Accents
Anne Mitchell



Register now at
BEADFEST.COM

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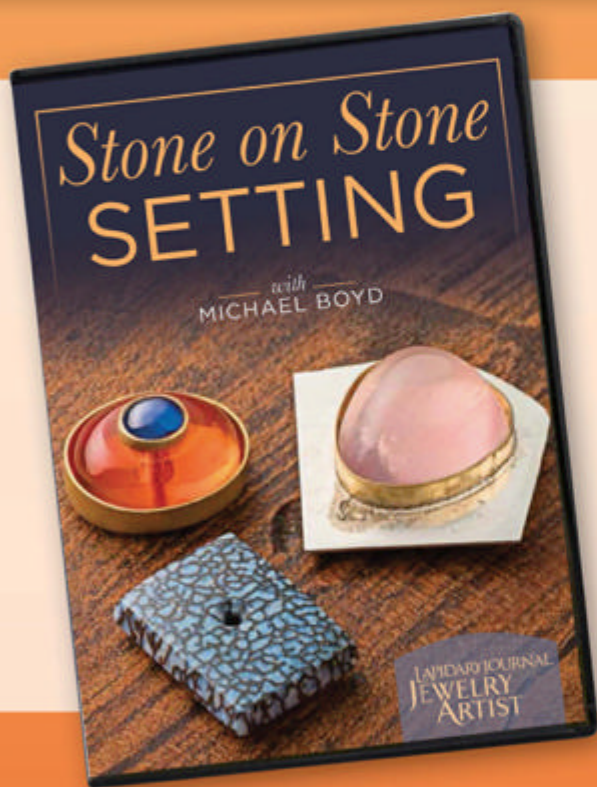
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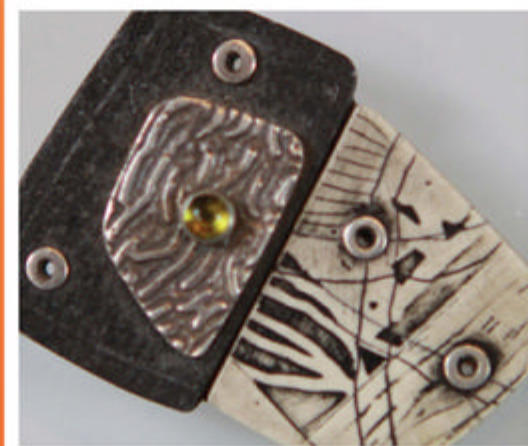


Discover this stone setting technique that layers colors!



Join expert metalsmith and gem artist Michael Boyd and learn one of his signature techniques: stone on stone settings. Take a fundamental skill to the next level with this instructional video workshop as you uncover important tips for creating custom fit bezels, drilling holes in your stones successfully, and mounting gems atop larger ones.

Start learning this stone setting technique at:
shop.jewelrymakingdaily.com/StoneonStone



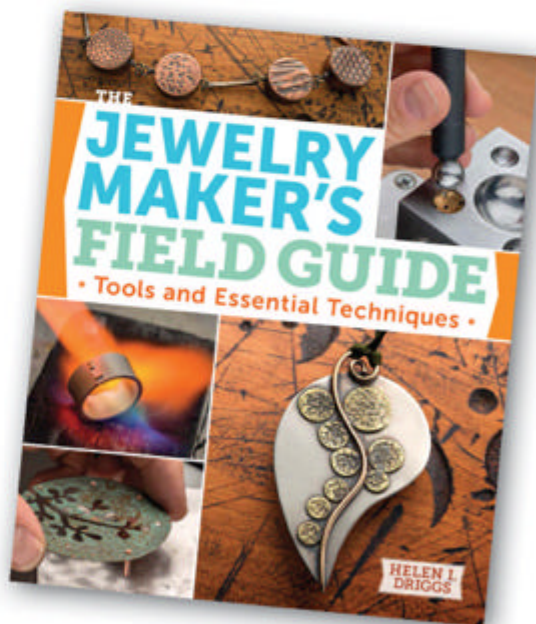
Discover the world of metal jewelry making...

with expert Helen I. Driggs as your guide!



Get your copy of this book today and uncover:

- 24 step-by-step visual demos showing you exactly how to clean metal, file, solder, rivet, emboss, and much more.
- 13 applied techniques allowing you to build important skills in a sequence that will eventually be interconnected.
- 12 building blocks to help develop your foundational skills that you will need for a long and fascinating trip through the process of jewelry making.
- 4 metal jewelry projects combining several building blocks to encourage real-life skill practice.



Get your copy of this complete course in metalsmithing at:
shop.jewelrymakingdaily.com/JewelryFieldGuide

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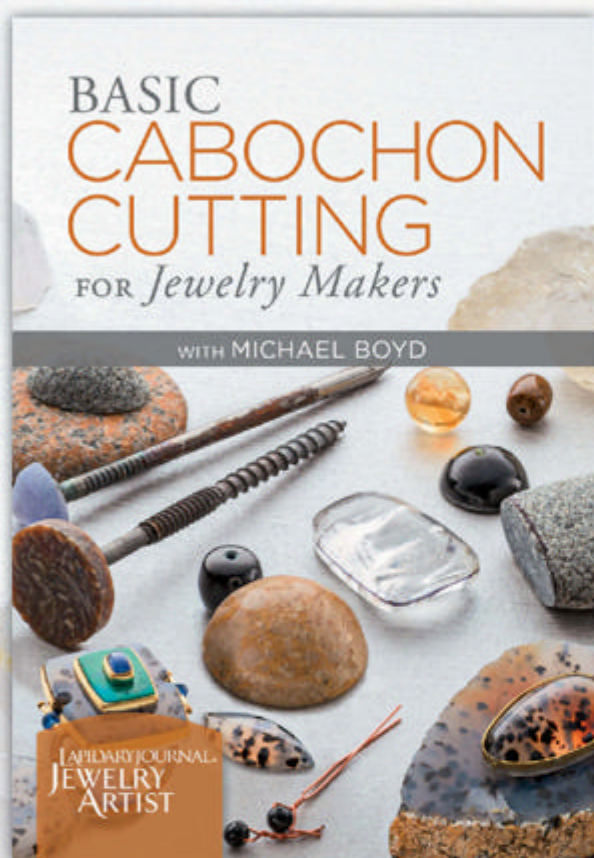
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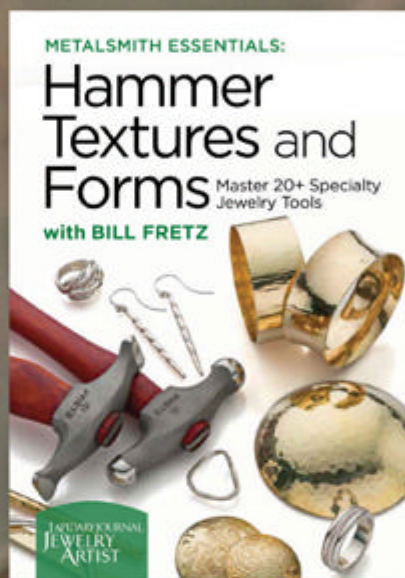
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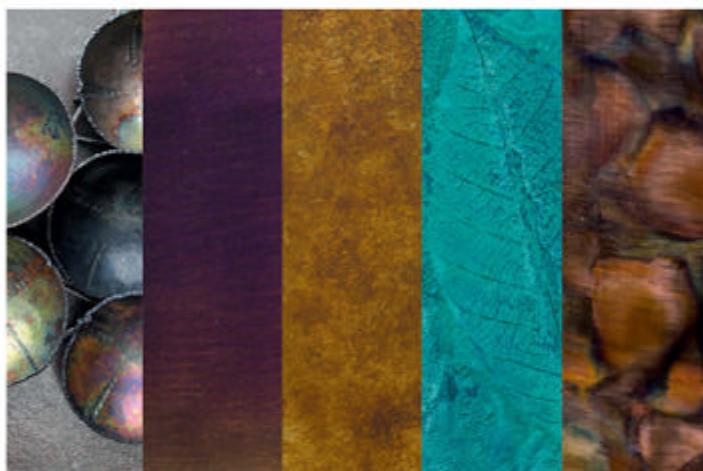
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Michael Boyd

DONE

My work is exhibited in several galleries, including the Aaron Faber Gallery in New York; Ladyfingers in Carmel, California; Cultureclash in Salida, Colorado; and Mobilia Gallery in Cambridge, Massachusetts. I've created a number of instructional videos like "Basic Cabochon Cutting for Jewelry Makers," "Stone on Stone Setting," and "Special Stone Settings: Saddle and Strap." (Find them at shop.jewelrymakingdaily.com.)

DOING

Most recently, I've been

concentrating on benchwork and teaching classes on jewelry design and lapidary at Metalwerx in Waltham, Massachusetts.

FIRST PIECE

The first jewelry pieces I ever made were created when I was 12 in a summer school art class. I have no idea where those pieces could possibly be. At the time, most of the high schools in my area had jewelry programs.

HEROES

I have so many jewelry heroes, it's hard to name just one.

DESIGN SOURCES

There are many influences on my designs. The most prominent influence would be the organized chaos of nature.

FAVORITE PART OF DOING

My favorite part of jewelry making would have to be getting lost in the process of designing and making. My other favorite part is two-fold — first, the community of friends and fellow makers with whom I get to spend time, and second, the people that connect with my aesthetic and buy and collect my work. That makes it all possible.

ON BENCH NOW

One big, giant mess. I work in chaos.

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Photo was taken in the Santa Fe, N.M., studio of award-winning jewelers Robin Wayne and Ryan Roberts.

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